

# MUSICAL AMERICA

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## CHICAGO PROMISED THE FINEST OPERA HOUSE IN WORLD

Five Million Dollar Structure Will Also Be the Home of a World Famous Conservatory of Music—Architect's Plans Nearing Completion—Wealthy Chicagoans Financing Project—Construction of the Building to Start in July

Bureau of Musical America,  
80 East Jackson Boulevard,  
Chicago, Feb. 3, 1917.

CHICAGO will soon be the home of the most sumptuous opera house in the world. Reports in the Chicago newspapers this week, although vague in statements regarding the proposed five-million dollar structure, were absolutely correct as far as they went. Wealthy Chicagoans are backing the project, and several drawings of the opera house have been made. Jarvis Hunt and Andrew Rebori of Chicago are the architects. A conservatory of music will be housed in the building, which will be located on the triangle bounded by North La Salle and North Clark Streets and West North Avenue. The entrance will face Lincoln Park. The first indication of the plan for this enterprise was published in MUSICAL AMERICA on Nov. 25 last.

Jarvis Hunt, who drew the plans that will probably be used, refuses to give any information about the project, or to deny or confirm the rumors. Andrew Rebori refuses to give details, but admits that the matter is nearly in shape to give to the public.

"This has been talked about for several years," he said to-day. "Mr. Hunt does not want information given out now, and he regrets the newspaper stories of this week, because secrecy is necessary to the proper completion of the work. The matter has reached definite form, but no details can be given out for a while. That is all I can say now."

The conservatory of music that will be housed in the new opera house is one of the best known in the United States, and for years has drawn its pupils from all parts of the world. The architects' plans call for the most elaborate music temple in the country for this conservatory, and the opera house itself will be more magnificent even than the Buenos Ayres opera house. Ground will probably be broken for it in July.

For more than a year it has been expected that the owners of the Auditorium Theater, which houses the Chicago Opera Association, would tear it down this summer. For that reason the backers of the new opera house rushed their plans in order to be able to break ground for a new building immediately after the announcement that the Auditorium would be razed. The renewal for five years of the Chicago Opera Association's lease on the Auditorium made the immediate construction of a new theater unnecessary, but the project will be put through anyway.

A local musical paper last week published the election of N. M. Kaufman, president of the Congress Hotel Company, to the presidency of the Chicago Opera Association as successor to Harold F. McCormick. The report created a stir in musical circles, but it was not true. The election of officers will not be made until April. The error arose in the publication of Kaufman's name, in the list of guarantors as given in a daily paper, as "president," with the qualifying phrase "of the Congress Hotel Company" left out, and the musical paper assumed that he had been elected president of the Chicago Opera Association.

FARNSWORTH WRIGHT.



GIUSEPPE DE LUCA

Eminent Italian Baritone of the Metropolitan Opera House, Whose Refined Vocalism and Notable Interpretations Have Established Him as a Popular Favorite. (See Page 6)

## Status of German Opera Stars at Metropolitan Remains Unchanged

Nor Will Board of Directors Alter Its Policy Because of the Diplomatic Break—American Musicians in Germany Will Probably Not Be Interned Even in Case of War—Chicago Musical Programs Revised When News of Break Is Received

ALTHOUGH the German artists of the Metropolitan Opera House were deeply concerned over the news last Saturday of the breaking of diplomatic relations between their country and the United States, it is not likely that their status, or freedom to fulfil their contracts, will be in any way affected even if the present strained situation should result in an actual state of war.

Regardless of the international complications or their outcome, the attitude

of the opera house board of directors will remain unchanged. The sentiment prevailing is that the Metropolitan is so large in its artistic purpose and universal appeal that no concession to political or national partisanship will be tolerated. German operas and German singers will not be slighted nor will the management permit the artists to suffer embarrassment.

While there is a natural reluctance on the part of the German members of the

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## CELEBRATE 30th ANNIVERSARY OF RUBINSTEIN CLUB

Brilliant Banquet Attended by Many Musical Notables—Warm Tributes of Praise and Handsome Gifts for Mr. and Mrs. William Rogers Chapman, Director and President of Organization—Bishop Burch, Ex-Mayor Boothby of Bangor, John C. Freund, W. L. Coghill, Mrs. A. H. Candlish Make Addresses

THE Rubinstein Club, of which Mrs. William Rogers Chapman has been president for many years, celebrated its thirtieth anniversary by a banquet and ball in the Grand Ballroom of the Waldorf-Astoria, on Tuesday night, Jan. 30. Covers were laid for 600 members and their guests, and about as many more came in, after the dinner, for the ball.

It was one of the most successful and, indeed, inspiring celebrations held by any musical organization in this city for many years.

It brought out the fact that the Rubinstein Club had been a potent factor in developing musical knowledge and culture not only in New York, but all over the country.

Before the guests took their places Mrs. Chapman, who presided, called upon Bishop Charles E. Burch to make the invocation. The Bishop made an eloquent plea that the club might continue for many years to come its career of usefulness, and especially in the way of developing a love for music among its members.

Among the guests of honor at Mrs. Chapman's right and left were Mrs. William Tod Helmuth, Josef Stransky, Bishop Charles E. Burch, Hon. and Mrs. Frederic E. Boothby, Mr. and Mrs. John C. Freund, Mr. and Mrs. W. Le Roy Coghill, Henry Hadley, Dr. and Mrs. Philip Horowitz, Dr. and Mrs. Howard MacNutt, Florence Guernsey, Mrs. Katherine A. Martin, Dr. Frank E. Miller, Mr. and Mrs. Bedell Parker, Mr. and Mrs. Leonard L. Hill and David Bispham.

The banquet, a photograph of which is reproduced as a supplement to MUSICAL AMERICA this week, included a number of novel features, particularly a procession of waiters, who came in bearing platters surmounted by musical instruments of all kinds, around which were placed the forms of ice-cream.

During the banquet the Russian Balalaika Orchestra, under the direction of Alexander Kirilloff, played numbers principally from Russian composers, interspersed by a number of Russian folksongs given by S. C. Walevitch, with Julian Fuhs at the piano.

### Mrs. Chapman Tells of Club's History

At the conclusion of the banquet Mrs. Chapman rose and welcomed the members and their guests and gave some interesting statistics with regard to the club's activities, particularly with regard to the work of the Choral Club Section of the society.

For the first five years the Rubinstein Club was housed at Chickering Hall, then it went for one season to Carnegie Hall and for six years to Madison Square Garden. In '98 it went to the Waldorf-Astoria and has been there ever since. The first accompanist was Louis Dressler, well-known musician and composer;

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## CELEBRATE 30th ANNIVERSARY OF RUBINSTEIN CLUB

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later Erskine Mead, William Luton Wood, Albert Greenhalgh and Victor Harris; Emile Levy had been accompanist for ten years, followed by Florence B. Shepard for three seasons and Charles Gilbert Spross for five seasons, Bidkar Leete for four years and Alice Shaw for two seasons.

For many years the choral membership was limited to seventy-five, but has now been increased to 150. The personnel changes about 25 per cent in a season. In the thirty years of the society's existence more than 1000 singers had been trained to do good work. It was impossible to exaggerate the influence they had extended through all the cities to which they had returned, or where they had established choruses after they had left New York.

Mrs. Chapman expressed her deep appreciation of the affection and consideration that had always been shown her by the members of the club. There was nothing, she said, in her whole life that had done more to inspire her to keep up the best traditions of the club than the feeling of sympathy and good-will towards her on the part of all the members, without any exception.

She then called on two of the young ladies to present a gold pin, set with thirty pearls, to each of the choral members, who had been with the organization over twenty years. These included Mrs. William Rogers Chapman, Mrs. Emma Peyton Patterson, Mrs. Emily Lawler Bridges, Mrs. N. I. Flocken, Anna Babetta Huss, Jean S. Taylor, Mrs. Isabel Langstrath Heden, Mrs. Miriam Henry Benjamin, Mrs. Jessamin Hallenbeck Kavanagh, Mrs. Freda Jebb Colter, Mrs. Kate Williams Horry, Mrs. George M. Hayner, Mrs. Harold Avery, Eloise E. Hermance, Mrs. Virginia Goddard Lawrence, Mrs. Louis E. Manley and Mrs. Georgiana Gooding Fuller.

At the conclusion of her address Mrs. Chapman alluded to many of the distinguished guests who had come to honor the occasion, including Mr. Stransky, conductor of the Philharmonic Orchestra; Bishop Burch, the Hon. Frederic E. Boothby, ex-mayor of Bangor, who had come all the way from Maine; Mr. Freund, editor of MUSICAL AMERICA; Mr. Coghill, president of the Music Publishers' Association; Mr. Henry Hadley, well-known conductor and composer; Miss Guernsey, Mr. Hill and that distinguished artist, Mr. Bispham.

At the close Mrs. Chapman received an ovation, during which she created an uproarious wave of laughter by stating that very few musical organizations could say that they had been under the conductorship for over thirty years of "one stick," as she pointed to her husband. She then called upon Mrs. Alexander H. Candlish, whom she described as "the recording angel of the society."

### Gift of \$500 for Mrs. Chapman

Mrs. Candlish made a witty and eloquent address, at the close of which she presented Mrs. Chapman, on behalf of the members, with a purse of gold containing \$500 and also with a miniature club pin in gold, set with thirty pearls, one for each year of the club's existence, which pin had been donated by Mrs. Charles G. Braxmar.

In the course of her bright talk Mrs. Candlish referred to the admiration felt by the ladies of the club for their conductor, Mr. Chapman, and said that he had completed a most extraordinary record, for he had never missed conducting a concert for thirty years! While Mr. Chapman had had many imitators, none had ever left deep imprints on the sands of time, for they lacked the two essentials that marked him for success, which were his conspicuous genius and his dynamic personality.

It was not generally known, said Mrs. Candlish, that the society had a chorus rehearsal every week and that Mr. Chapman comes all the way from Maine to conduct these rehearsals. Not long ago. Mrs. Candlish continued, she had seen in a publication an article on "Our Lady of Sweet Remembrances." It was these sweet remembrances that had gone far toward making the gracious personality of Mrs. Chapman a power, and while they admired her cleverness, her spontaneity, yet deep in the consciousness of all the members of the organization were the sweet remembrances of her courtesies, attentions and kindnesses, when other friends forgot.

Mrs. Candlish then presented the gold purse to Mrs. Chapman with the congrat-

ulations of the society, in acknowledgment of the inspiration she had been to its members for thirty years, and in special acknowledgment of the qualities possessed by Mr. Chapman, the present conductor, who had made possible the Rubinstein Club of to-day. As Mrs. Candlish presented the gifts the whole audience rose and voiced its enthusiastic approval.

### Mr. Chapman's Address

William Rogers Chapman followed, and after paying a graceful compliment to the other conductors present, Mr. Stransky and Mr. Hadley, said he desired to express his deep appreciation, not only of the wonderful presents that had been made, but of the words of affection which had characterized those who had spoken. He said that if he still felt a young man, in spite of his years, it was because he had been surrounded by so many talented and beautiful ladies, which had made him the envy of all the men in New York. He believed that his record of never having missed a concert in thirty years was one to be proud of.

He said that Anton Seidl had called the Rubinstein Club "the finest ladies' club in America." Many had tried to imitate the Rubinstins during the past fifteen years. He welcomed their efforts.

He said it was scarcely possible for him to tell of the wonderful changes that had taken place in New York, as he looked back to his boyhood days in this great city, when he used to hear grand opera at the old Academy of Music, on Fourteenth Street, and concerts in Steinway Hall, for it was in Steinway Hall that the great Anton Rubinstein had astonished New York. "I was very poor," said Mr. Chapman, "as a boy, and I distinctly remember how disappointed I was not to be able to buy a ticket where I could see his hands." Mr. Chapman stated that among his various possessions there was nothing he prized more than Anton Rubinstein's autographed letter to him, thanking him for organizing and naming the club after him.

"They say," continued Mr. Chapman, "that when we move to the great beyond we are soon forgotten and our places are easily filled. But who has filled the place of Liszt or Rubinstein? It takes a hundred years to create a personality that can fill such a place, if it ever does. Who have filled the places of Theodore Thomas, of Anton Seidl and of Lillian Nordica?

"I could write a book," continued Mr. Chapman, "on the great artists I have worked with, from Patti, when she used to call me her 'little boy,' and all the great prima donnas. Four years I spent as assistant to Theodore Thomas and six years with Anton Seidl, a great experience never to be forgotten. For six years I conducted three of the largest choruses in New York, the Apollo Club, the Rubinstein Club and the Metropolitan Musical Society, and seven other societies around New York. It was at one of these concerts that Tschaikowsky was present and was most enthusiastic in his praise."

After the death of Anton Seidl, Mr. Chapman said he was broken-hearted and wanted to leave New York, but Mme. Nordica asked him to organize the Maine festival, and for the past twenty years New England has claimed a lot of his time. Fritz Kreisler, who attended the festival last fall, which had the largest chorus in the United States, said: "I have never heard a more wonderful choir in the world. It is the most unique work in music of any State in the Union."

"When the history of music in Maine and in New York is written," continued Mr. Chapman, "I hope that Mrs. Chapman and myself may have just a little place there, and that we may not be forgotten in a day or so at least. I cannot find words to express the depth of gratitude I owe to all my officers and singers in this great city. What a chorus I could have if I could bring together all those who have sung under my baton for thirty years! Not a thousand, nor five hundred, but, if I add my work in the public schools of New York, it would easily make a chorus of 100,000 voices."

"Five years ago dear Mme. Nordica, who has passed from us; Congressman Charles E. Littlefield, Dr. Gulick and George C. Boldt of this hotel, were with us on this platform. To-night the good time we are enjoying we owe to the greatest of them all, to our beloved president, my good wife. God grant that she may be spared to us for many, many years to come. Always she has had the same kindly smile, the same generous word for all, from the bellboy and policeman to the President himself. For my own part, if I could feel that I have brought a little sunshine and inspiration to the music we have studied together for the past thirty years, and the time comes that bears me across the bar, I shall feel that my life has not been spent in vain."

## WARNING TO MUSICIANS Look Out for "Frederick von Schantz"!

Members of the musical profession are warned against "Frederick von Schantz," who has been victimizing a large number of prominent musicians during the last few months, obtaining money from them on what seem to be false pretenses.

He claims to be a starving composer, to be a Finn, who on account of his German name cannot get employment of any kind. He also claims to have been New

York correspondent of the *Signale*, a claim which has been found absolutely false.

He is using the names of MUSICAL AMERICA, of Max Smith, music critic of the New York *American*, and A. Walter Kramer, of the staff of this paper, as references in calling on musicians.

THE MUSICAL AMERICA CO.  
New York, Feb. 5, 1917.

"Well, here a toast: That we may all be spared to enjoy many more happy occasions together as members and guests of the first and greatest ladies' club in the United States—the Rubinstein Club!" (Long continued applause.)

The Hon. Frederic E. Boothby, former Mayor of Bangor, was then introduced. He spoke particularly of Mr. Chapman's musical work in Maine and said that few people had any idea of the extraordinary efforts that Mr. Chapman had made for years in his State. How he had gone into the highways and byways to interest people in music. How he had gone into remote little communities and started a choir. How, finally, when he had got choirs all over the State going, he combined them into the festival, which has now acquired a national reputation. How he had brought the greatest soloists to aid in making these festivals valuable and conspicuous for their high musical character. How, wherever interest seemed to lag, Mr. Chapman had rushed in and given the people a new inspiration and new incentive for work. How he had been the means of building two auditoriums, one in Bangor and the other in Portland. How the financial side of this great musical enterprise had grown from a humble beginning till at the last festival the receipts had been extraordinary, and finally how, in the course of time, these festivals had interested tens of thousands of singers directly and hundreds of thousands who had come to hear them and who had gone away with a new inspiration.

He was followed by W. Le Roy Coghill, president of the Music Publishers' Association of the United States, who spoke briefly, but effectively, on "the effect of women's voices on the musical life of America." He made eloquent references to the late Mme. Nordica, and also to that great operatic contralto, Annie Louise Carey, who is still living and enjoying good health up in Maine.

Mrs. Chapman then rose and stated that the speaking of the evening would be concluded by John C. Freund, the distinguished editor of MUSICAL AMERICA, to which paper she referred in warm terms of endorsement and approval. She said that to most of those present Mr. Freund needed neither introduction nor endorsement, as he had done more for music in the United States than any other living man.

### Mr. Freund's Address

Mr. Freund spoke to the toast, "Then and Now in Music." He was generously received on rising and for nearly fifteen minutes held the deep attention of the

audience. Briefly he sketched the rise and development of music in this country and of the musical industries, which, he said, had little if any existence scarcely a century ago. He called attention to the fact that it was not until 1818, less than 100 years ago, that the "Messiah" oratorio was presented in this country, by the Handel and Haydn Society, which had been founded in Boston a couple of years before that and which recently celebrated its centenary.

He told several amusing anecdotes contrasting the primitive conditions of music in this country, and especially in New York, a few decades ago with what they are to-day. As evidence of the wonderful change that has taken place, and to prove that this country is music-loving, he instanced the extraordinary development and expansion of our musical industries, which, he said, had long passed those of the rest of the world.

If this country had reached a high degree of musical culture it was due to such foreigners as Josef Stransky, director of the Philharmonic; to such Americans as the distinguished artist, David Bispham; as the noted composer and conductor, Henry Hadley, and to such representative "musical boosters" as the Chapman combination!

Mr. Freund complimented the club on its long, useful and successful career, paid an eloquent tribute to the work which had been done by Mr. Chapman, and particularly to the tactful and able course pursued by Mrs. Chapman, the club's honored president, who had done so much to hold the club together and establish it on a firm basis.

He closed by expressing his conviction that in the time to come the idealism of the women would lead this country to higher standards, particularly in our social and artistic life; that, whereas we already led in enterprise, in industry, commerce, invention, indeed in all material things, we would, through this idealism of the women, lead in the higher things of life, in the arts, in science, literature, and, above all, in music—the one universal language that whispers to us of immortality. Thus we would ultimately develop that culture which means the broadest humanitarianism.

Long continued applause followed Mr. Freund's address, on which he was complimented by Bishop Burch and many others. The president, Mrs. Chapman, expressed the hope that the club might hear his now well-known address in its entirety before long. The ballroom was then cleared and the ball began, most of the guests remaining till an early hour in the morning.

## MME. OLGA SAMAROFF A VICTIM OF AMNESIA

Pianist and Wife of Conductor Stokowski Found in New York Hospital  
After Nervous Breakdown

Olga Samaroff, the American pianist, wife of Leopold Stokowski, conductor of the Philadelphia Orchestra, suffered an attack of amnesia on Friday of last week and wandered into the Roosevelt Hospital in New York after her arrival from Philadelphia. Dr. William M. Polk, of 310 Fifth Avenue, Mme. Samaroff's physician, was notified of her plight and took her to his home, where her condition was said on Tuesday to be most favorable to a rapid recovery.

According to a statement made to MUSICAL AMERICA by Arthur Judson, manager of the Philadelphia Orchestra, on the long-distance telephone, Tuesday, Mme. Samaroff has for some time been complaining of headaches. She was highly overwrought over her work, having already filled sixty concert engagements this season.

"Mme. Samaroff's railroad tickets to

Boston had been purchased," said Mr. Judson, "and were held in our office. She had an appointment to dine with her husband, Mr. Stokowski, after which she planned to leave for Boston. It appears that she had worried considerably over her Boston recital, as her nervous condition had prevented her from preparing her program adequately. When she did not keep her appointment, Mr. Stokowski became worried, and after trying to locate her in Philadelphia telephoned to Police Headquarters.

"In her dazed condition Mme. Samaroff entrained at the Pennsylvania Station without her maid or her baggage, using her mileage ticket. The next information we had was from her physician, Dr. Polk, who reports that she was the victim of amnesia, but that her condition is in no respect alarming.

"Her nervous condition, brought on by overwork, was made more acute, I believe, by certain managerial difficulties that had arisen in Boston in connection with her proposed recital there. As to any reports of a sensational character that may have been spread, I can say authoritatively that there is absolutely no truth in them. It is simply a case of overwrought nerves caused by a too diligent application to her concert activities."

# HOW SCOTTI PERFECTS A MASTER RÔLE

Famous Metropolitan Baritone Gives the Interviewer a Tabloid Demonstration of the Process by Which He Has Worked Out the Details of Operatic Acting in His Memorable Interpretation of "Scarpia" in "Tosca"—Correlation of the Musical and Dramatic Elements in the Opera's Tense Second Act



Photo © Bain News Service

Antonio Scotti as He Appears in Real Life and as Portrayed by the Sculptor's Art. The Center Picture Shows Mr. Scotti During a Studious Hour in His Living Room. The Other Figures Are Photographic Reproductions, from Different Angles, of a Bust of the Noted Baritone as "Scarpia" by the Neapolitan Sculptor, Cifariello, and Now on Exhibition at the Canessa Galleries, 1 West Fiftieth Street, New York

Of all the scenes in grand opera there is none which possesses more concentrated, vivid drama—call it melodrama, if you will—than does the second act of "Tosca." Of the contributors to that drama the most vital one is undeniably the character of *Scarpia*. Among the many baritones who have sung this rôle there has been none who has excelled Antonio Scotti (and who has equalled him?) in the delineation of the part.

It was for these reasons, then, that we sought out Mr. Scotti the other day and asked him to tell us something of the way in which he had coördinated the dramatic and musical elements of the part. We felt that what he would have to say would not only be of interest to students of opera as a profession, but might prove illuminating to opera-goers in general as showing "how the wheels go 'round" in the mechanism of operatic acting.

Summing up the impressions of our conversation with the noted baritone, we would point out that Scotti's interpretation of *Scarpia* is the most perfect type of art in that, without sacrifice of spontaneity, it is so carefully thought out, to the minutest detail. When one listens to the second act of "Tosca," the various bits of the action dovetail into each other with such absolute naturalness that one never has the slightest feeling that these apparently spontaneous effects have been worked out with such premeditation and care. It is this "art concealing art" that makes Scotti's *Scarpia* a model of operatic portraiture.

#### Changes in Interpretation

Mr. Scotti informed us that his interpretation of the part had undergone many changes since he first started singing it. "I'm rather amused," said he, "when I think of some of the details in my earlier impersonation, for, of course, an artist's ideas of a part broaden as his art matures."

It was Puccini's wish that Scotti should create *Scarpia* in the world première of his opera, but this was prevented by a misunderstanding between the two men which, although not based upon serious causes, was not cleared up for a long period. It occurred just before Mr. Scotti's first coming to America, when he had gone to London for some special appearances at Covent Garden. While rehearsing "Bohème," Scotti was await-

ing word from Puccini concerning the première of "Tosca" in Italy, but in the interchange of congratulatory greetings with the composer following the "Bohème" performance, there was no message from Puccini to Scotti. In the meantime Maurice Grau had been urging Scotti to come to New York, and, not hearing from Puccini, Scotti signed a contract to appear at the Metropolitan.

Thus the première of "Tosca" was given with another baritone, Giraldoni, as *Scarpia*, and it was not till considerably later, in London, that Scotti first played the part. He attacked the rôle in the same fresh state of mind as if he had been, indeed, creating it as the composer had wished, for he had seen but one performance of the opera, having journeyed to Genoa for the purpose.

#### The Public as Judge

When Scotti and Puccini finally came together again the baritone learned from the Maestro that the latter's failure to communicate with Scotti—as he had been expected to do—was due to the troubled condition of his mind in connection with his finishing the composition of "Tosca." Puccini had sent the score for the inspection of his publisher, Giulio Ricordi, and the latter had informed him that he liked the opera in general, but felt that the last act "would not do." Puccini thereupon went to Milan and played over the final act for Ricordi, who, with the added insight into the composer's interpretation was more favorably impressed with the opera's closing scene—although not enthusiastic. When it came to the première, however (as Mr. Scotti told us), the first two acts were received in a lukewarm manner by the public, and it was the enthusiasm generated by the last act which made the opera a success.

As has been said, Mr. Scotti's conception of *Scarpia* has constantly been broadening since he first undertook the rôle. In studying the character he has not been content with digging out of the libretto and the music every bit of light that seemed to illumine the action of the sinister Baron—he has gone further back than that. "I do not rely merely on the score," he informed us, "for I base my interpretation upon *Scarpia* as Sardou drew him in the *comedia* on which the opera is founded.

"For instance, the irascibility of *Scarpia* in the second act is not mere bad temper—it is combined with a sheer desperation. In Sardou's play there are

two more acts than the opera contains, and in one of these *Scarpia* appears before *Queen Caroline*. She asks him if he has captured *Angelotti* and he replies that the conspirator has eluded him. In intense anger the *Queen* then declares that if he does not succeed in apprehending *Angelotti*, she will remove him from his post as chief of Rome's police.

#### The Desperate "Scarpia"

"When *Scarpia* is revealed at the beginning of Act Two in the opera, he has just come from this audience with the *Queen* and is smarting under her rebuke. Therefore, you must go below the merely superficial to understand the ill temper of *Scarpia* as I play him in this scene. He is exasperated by the unsatisfactory reports from his agents of their search for *Angelotti*, and his ruthless treatment of *Tosca* and *Cavaradossi* is due not only to the brutality of the man, but to his desperate feeling that he must learn the whereabouts of *Angelotti* from them or lose his position.

"Again, in my costuming of the part I draw upon Sardou's play. The music that you hear through the window in the second act comes from the reception of *Queen Caroline*, which is shown in the *comedia* and at which *Scarpia* has his audience with the *Queen*. Now, my costume in the second act is what *Scarpia* wore at this reception, and is the same as the first-act costume, except that I wear a special set of buttons, appropriate to the occasion and to *Scarpia's* office, and a jewelled order around the neck, also suited to the character."

Mr. Scotti is scrupulously exact in all details of costume, properties, etc. "These buttons," he added, "are entirely correct for the period of the opera, as I have copied them from designs in a collection that I possess. You might think that it was not worth while to bother about such details, but if they are noted by only five or six in the audience, I am content, for I feel that I satisfy myself—that is the essential consideration."

#### A Treatise on the Part

After Mr. Scotti had given us some of his ideas concerning *Scarpia* he took up his copy of the score and ran hurriedly over most of the action of the second act, showing us how he utilized the stage directions supplied by the authors and supplemented them with his own illuminating contributions. We regret that the inadequacy of cold type prevents our

reproducing for you the way in which—now and then with swift play of voice or gesture—he visualized for us the whole scene. If such a reproduction could be made, it would constitute a practical treatise on the interpretation of *Scarpia* in this act.

Chief of the impressions which we formed from this analysis was that of the skill with which he fills out the pauses where there is no vocal part and where the libretto gives no directions as to *Scarpia's* stage business. In each case he showed us how he contrived some action which was natural, logical and entirely within the picture. In one spot, while seated at his table, he sips a glass of wine reflectively. "Or," he added, "I may brush my lips with the napkin as I sit thinking—different bits in different performances, as the mood dictates. In such a situation, using the same business every time would mean mechanical acting. It is because of this varying the action with the moods that one performance in the part may seem to the audience better than another."

At another moment, two or three measures of orchestral music find *Scarpia* walking a few paces along the floor, contemplatively, while a similar pause in the voice part a second later is accompanied with a continuation of the same business—always spontaneous in effect and preserving the continuity of the whole. Further, his movements are so synchronized with the music that it seems as if the composer had written that part of the score as a setting to this very action, and yet it is not in the least mechanical.

#### Timing the Action

Mr. Scotti is so saturated with the music of the entire opera that he almost sub-consciously times the action to the music. For instance, he fits the business to one orchestral passage so neatly that just as the final note of this passage is played he sinks into a seat with an effect just like that of a period which punctuates a sentence. He is also able, on occasion, to give one of his fellow players a hint as to the exact moment for a particular bit of business. For example, after *Tosca* has killed *Scarpia* and when she has returned to the body in order to extract the passport from his clenched fist, the baritone, having nothing to do but lie there, and with

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## "RING" CYCLE OPENS AUSPICIOUSLY

"Rheingold" Heard by Huge Gathering in Metropolitan's Annual Matinée Production of the Wagner Tetralogy—Anna Case a New and Admirable "Micaela" in the Season's Third "Carmen"—De Luca Sings "Escamillo" for First Time Here—A Day of Mozart

As a result of the Metropolitan's now established practice of offering only one complete performance of the "Nibelung's Ring" a season (unless one accepts as a cycle the representations of the four dramas given on subscription occasions and regardless of sequential order) the production of the tetralogy assumes the nature of a festival event. It draws a special audience and invests itself with that particular, ceremonial atmosphere which ought, in the nature of things, to characterize all Wagnerian doings. Irrespective of interpretative merits, the performances consequently afford a far greater artistic satisfaction to Wagner lovers than do the regular presentations of the dramas, where matters are much less satisfactorily attuned to the spirit of the works. It must be deplored, of course, that the cycle is extended over four weeks—there is an indescribable fascination in hearing the different parts on consecutive days, of actually living under the spell of the great epic even in the interval between sessions, which those who have enjoyed the experience can never wholly forget. But what used to be practicable at the Metropolitan twelve or thirteen years ago is so no longer. Hence one makes the best of the situation.

A huge and properly attentive gathering heard the beginning of the series on Thursday afternoon of last week. The successful incorporation of "Rheingold" in the regular répertoire has not had the effect of diminishing interest in it when done in connection with the other sections of the cycle—a condition

sometimes noted in the case of "Walküre." Last week's performance, which had the advantage of a continuity impossible when an intermission is improvised, differed in no marked respect from the one of several weeks ago. It was free from hitches and creditable, if not overwhelming, in musical interpretation. The cast, save for Mme. Matzenauer, who replaced Mme. Kurt as *Fricka*, and Mme. Ober, who filled the rôle of *Erda* in Mme. Homer's stead, was the duplicate of the previous one. The contralto makes an admirable *Fricka* and the music lies within limits that absolve her from the necessity of doing some of those soprano feats that are so uncongenial to her. Mme. Rappold was an admirable *Freia*, and Mmes. Sparkes, Curtis and Howard sang the music of the *Rhinemaids*. Among the men Mr. Sembach's *Loge* and the dwarfs and giants of Messrs. Reiss, Goritz, Ruyssdael and Braun stood out particularly. The orchestra was not ideal in execution—it has not been so in some time—and Mr. Bodanzky, as usual, did better in the second half of the opera than in the first. The scoring grows heavier as the work advances and gives the conductor less chance for slumbering.

Zandonai's "Francesca da Rimini" was given for the fourth time on Wednesday evening before an audience as large as any that has heard the novelty. The cast was the same as at the former performances, and included Messrs. Martinelli, Amato and Bada and Mme. Alda as the principal singers.

The third "Carmen" of the season packed the opera house to the doors on Thursday evening. The Bizet opera has proved one of the greatest drawing cards of the Metropolitan. Caruso and Farrar took the principal rôles as heretofore, but the cast contained a new *Micaela* and a new *Escamillo* in Anna Case and Giuseppe De Luca. Mmes. Sparkes and Fornia were *Carmen's*

gypsy companions on this occasion instead of Mmes. Braslau and Garrison. Mr. Polacco conducted in his customary masterly style.

Enthusiasm for Caruso as *Don José* ran riot, and deservedly so, for the great tenor was in superb voice. There was great interest also in Mme. Farrar's intelligent, individual impersonation of the cigarette girl. Miss Case, who has not been heard with the local company in two seasons, was given a rousing reception and called before the curtain many times. Her impersonation of *Micaela* was thoroughly charming and the music is admirably suited to her voice. Great beauty of voice is Miss Case's forte, and she was lavish with it in the duet with Caruso and in her important aria in the third act. The soprano was enthusiastically welcomed upon her return to the Metropolitan.

Mr. De Luca, the new *Escamillo*, made a most favorable impression. Vocally he was excellent and histrionically satisfying. His impersonation was marked by repression and dignified repose, and yet was always intense and convincing. Mr. De Luca, too, shared in the greatest applause of the evening.

The incidental dances by Rosina Galli were again delightful and the work of the chorus was praiseworthy. Messrs. Rothier, Leonhardt, Bada and Laurenti completed an excellent cast.

Pasquale Amato was to have sung the *Court di Luna* at Friday evening's "Il Trovatore," but was so indisposed that Giuseppe De Luca was called upon to replace him. Mr. De Luca was given an ovation after the "Il Balen" air, and his voice did not seem to be affected by his strenuous work in "Carmen" the evening before.

Claudia Muzio renewed her favorable impression as *Leonora*, and the rest of the cast included Messrs. Martinelli, Rothier and Audisio and Mme. Ober. The largest "Trovatore" audience of the season witnessed the performance and was most enthusiastic. Mr. Polacco conducted with great vigor and precision.

It was Mozart day on Saturday, with "The Marriage of Figaro" sung at the matinée and "The Magic Flute" in the evening. The former opera, under Mr. Bodanzky's direction, was charmingly sung by Farrar, Matzenauer, Hempel, De Luca and Didur. The performance moved smoothly and spiritedly and delighted the huge audience. There were individual tributes for the soloists, who were in splendid form. Mr. De Luca was an admirable *Figaro*, singing for the third day in succession. Mme. Matzenauer as the *Countess* was enthusiastically received, and Mme. Hempel sang *Suzanna's* music delightfully.

The evening's "Magic Flute" introduced Paul Eisler as the conductor of this opera for the first time at the Metropolitan. Mr. Eisler considerably strengthened the admirable impression that he made when he conducted "Fidelio" earlier in the season. He showed excellent command of detail in this most intricate opera and directed with authority and precision. The cast was familiar, including Mme. Kurt, Mabel Garrison, Edith Mason, Messrs. Urlus, Braun and Goritz. Miss Garrison as the *Queen of the Night* won a personal triumph, and Mr. Goritz and Miss Mason as *Papagena* and *Papagena* were cordially welcomed.

Last Monday's subscribers were treated to an excellent performance of "La Bohème," with Alda, Mason, Martinelli, Scotti and Didur in the cast and Mr. Papi conducting.

### Oberhoffer and His Forces Honored in Los Angeles Appearance

(By Telegraph to MUSICAL AMERICA)

LOS ANGELES, CAL., Feb. 4.—The Minneapolis Symphony Orchestra was given a stirring reception this Sunday afternoon, when it appeared before an audience of 2700 in the Temple Auditorium. About 100 Minnesota people were in the hall and they rose and cheered the conductor, Emil Oberhoffer, presenting him with a six-foot floral lyre.

W. F. GATES.

J. Miller Snyder has been elected director of the choir of Trinity United Evangelical Church, York, Pa., to succeed Abner B. Bentz, who recently resigned.

KENNETH S. CLARK.

## JERSEY MINISTER GIVES FREE CONCERT

Orchestra of 100 Plays In the Congregational Church—Wiederhold Sings

JERSEY CITY, N. J., Feb. 5.—A concert was given in the First Congregational Church Friday night by an orchestra of one hundred New York players, under the direction of Christian Kriens. No admission was charged, the concert being arranged by the pastor of the church, the Rev. Harry L. Everett, who has always been a worker for civic music as a substitute for the weekly discussion of the Friday Forum. To accommodate the large orchestra a number of pews were removed. The audience blockaded the street to hear the Haydn D Major Symphony, Bizet's "L'Arlésienne" suite, and the soloist, Kirk Dieterle, a young boy violinist.

Albert Wiederhold, baritone of the Bergen Reformed Church quartet, was heard at the Bergen Baptist Church.

Moritz Schwarz, assistant organist of Trinity Church, New York, and Supervisor of Music in Jersey City, was the organ soloist Tuesday night at the annual Consistory meeting of Scottish Rite Masons, in Scottish Rite Temple. Mr. Schwarz played his new march "Triumph of Peace."

Mme. Hissem De Moss sang at the special music service of the First Presbyterian Church Jan. 27. Her beautiful voice made a fine impression.

Royal Dadmun, who has recently returned from a tour with the New York Philharmonic, sang Sunday night in Jersey City at the special monthly musical program of the Congregational Church.

A. D. F.

### Fine Recital by Frederick Schlieder and Aides in New York Church

Frederick Schlieder, organist of the Collegiate Church of St. Nicholas, New York, gave a recital at the church on Feb. 2. Assisting him were Mildred Graham, soprano; F. Lorenz Smith and Mrs. A. W. Lawrence, harpist. Mr. Schlieder's offerings were the "Pilgrims' Chorus" from "Tannhäuser," Guilmant's Fugue in D Major, a Sketch from his own "The Sombre Forest" and Borowski's Sonata in A Minor. With Mr. Smith and Mrs. Lawrence he performed a "Parsifal" paraphrase and Bruch's "Kol Nidrei." His playing was greatly admired and proved him a master of the instrument. Miss Graham gave a song group, comprising the Berceuse from Godard's "Jocelyn," Sinding's "Sylvelin" and Henschel's "Morning Hymn," which she sang with lovely vocal quality and true appreciation of their poetic significance.

### Pennsylvania Federation Contest Held in Philadelphia

PHILADELPHIA, Feb. 5.—The Pennsylvania section of the second biennial national contest for young professional musicians inaugurated by the National Federation of Musical Clubs was held in Philadelphia during the past week. Marie J. Laughney won the honors in the vocal class, with honorable mention to Winifred Gross. Dorothea Neebe won the honors in the piano class. The judges for the vocal class were Marie Kunkel Zimmerman, Mrs. Harold Yarnall, Auturo Popalaro and W. Warren Shaw. The piano judges were Elsie Hand, Miss L. Howard Weatherly and Constantin Von Sternberg. Owing to illness, the violinists' contest was postponed. The committee in charge for Pennsylvania was Mrs. Camille Zeckwer, chairman; James Francis Cooke, Philadelphia; T. Carl Whitmer of Pittsburgh.

M. B. S.

### Songs of Mary Knight Wood Given by Edith Chapman Goold

At a musical at the residence of Mrs. Alfred Bishop Maxar (Mary Knight Wood), Tuesday afternoon, Feb. 1, Mrs. Edith Chapman Goold sang the following songs of Mary Knight Wood: "A Song of Tangier," "A Song of Spain," "A Sleepy Song," "A Sunbeam," "Little Miss Muffet," "Exultation," "A Message," "Song of Joy," "Serenade," "Doodlinette" and "Thy Name."

## TO GIVE NEW YORK AN IDEAL "OPÉRA COMIQUE"

**Ambition of Albert Reiss Founded Upon Success of His Production of Two Little Mozart Operas**  
**—A Field Rich in Treasure and Unexplored by Most Music Lovers—A Signally Original Enterprise That Should Make a Particular Appeal to Americans**

UNLESS war or any of its corollaries interfere, New York will have such an opéra comique as many have long wished before the world grows much older. There will be no blatant press-agenting, no extravagant publicity, no inflated promises, none of the pomp and circumstance which is popularly supposed to attend the inception of an enterprise signally original in conception and influential in its artistic scope. Nor will it start as a full-grown institution—it will only gradually gather momentum. Instead of loudly soliciting public attention and support, it will endeavor slowly and cautiously to earn them. It has not been the first step of its projector to build a special theater to house the venture—no such theater is planned or, for the present, thought of, except vaguely; nor yet, to map out a season, to assemble a large company or to enlist all manner of material assistance. But next May there will be a trial of strength, as it were (always assuming the events of the hour to be propitious), and next October another. And on the response elicited doubtless rests the further progress of the scheme.

To explain more circumstantially: Albert Reiss, the indispensable *Mime* and *David* of the Metropolitan, who is more an institution than an artist in the ordinary, superficial sense, created the nucleus of an opéra comique last fall when he gave Mozart's "Bastien and Bastienne" and the "Impresario" with such unlooked-for success in this city. He prepared these little works as a sort of thanks-offering for the devotion shown him by the American public during the years he has been at the Metropolitan. Anticipating merely interest, he encountered fervid enthusiasm and encouragement so hearty that he found himself obliged to put the little works on for a run of several nights and a couple of matinées. Naturally, it set the advocates of the opéra comique idea to talking. Better still, it challenged the attention of so influential an art patron as Otto Kahn and evoked from him a promise of such assistance as might be necessary for future performances of the sort and for the establishment of a company on something like a permanent basis. And so to-day Mr. Reiss is proceeding with his preparations—quietly, modestly, without inordinate anticipations, but with the firm belief that much good can come out of the project.

### A Rich Literature

"It seems to me," he remarked a few days ago, "that the production of such works as those little gems of German, French and Italian composers of an older school should not only please the general public, but prove a corrective to its musical taste, purifying it and aiding it greatly to an appreciation of the intricacies and subtleties of larger works and weightier music. The short operas of Mozart and Gluck, of Frenchmen such as Grétry, Monsigny, Dalayrac and of Italians like Pergolesi and Donizetti sparkle with simple and delightful melody and are rich in humor. Now these are precisely the elements to fascinate the public. It is well enough for persons to go to the Metropolitan to be impressed by the grandeur of the music, the pageantry, the stage pictures, the dramatic action they encounter there. But admire all this as they may, a simple, straightforward piece, musically excellent, of ready melodic appeal and presented under conditions that make for intimacy will probably conquer their affections even more decidedly, all the more as it would be done in their own tongue—for every work I present will



Albert Reiss, the Metropolitan Opera Tenor, in the Study of His New York Home

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always be sung in an English translation; that is a factor indispensable to the success of such a venture.

"Now, if melody and simplicity will benefit the taste of people (and especially those who patronize the musical comedies, which to my mind, are pernicious things), they will also aid the composers of America very substantially. It is my earnest hope that composers in this country will supply me with material of which I can make use—for I shall feel a deep joy in producing any native work I find suitable for my purposes. The great trouble with the composers among us has been their insurmountable desire to be serious, complex, solemn in their music, tragic or mystical in their opera librettos. If only they would break away from these tendencies and be entirely spontaneous! But instead of beginning from the bottom and working upward they want to start out in grandeur. What I should like to see our opera composers attempt would be something along the lines of Lortzing—but adapted, of course, to American tastes and conditions. With such a foundation laid they would surely grow to greater things and on paths of legitimate artistic progress.

### Opportunity for American Singers

"A third advantage of this venture will lie in the opportunity it will afford American singers to obtain hearings. Naturally, I do not expect at the very beginning to jeopardize the chances of success by utilizing every concert singer who labors under the impression that his or her place is on the operatic stage. Nevertheless, there will be opportunities in the truest sense of the term for singers who truly deserve them.

"I am not clamoring for anyone to build me a special house for my performances. In fact, I want no such thing until in due process of time my scheme

shall fully have vindicated its right to existence and the public greets it as a thoroughly legitimate and desirable artistic institution. For such performances as we may next give, the Knickerbocker Theater has been reserved. I do not believe in a theater seating only two or three hundred persons for such entertainments. There is such a thing as too close an intimacy and, besides, perspective is necessary here as in larger works. A house accommodating some 1400 is about the kind I am seeking.

"I am not limiting the répertoire I contemplate undertaking to one-act works, though the chances are that such will predominate in number. One of the finest things I have in mind to present is Gounod's three-act 'Médecin malgré lui,' which is based on Molière and which won so much success in Dresden not many years ago. A perfect gem, this opera is known to few. An admirable translation has been made for me by Alice Mattulath—one distinguished by true poetic beauty. The spoken dialogue she has translated freely into delightful verse. Nothing else would have suited, as Molière's lines lose all their point in a casual translation. Another masterpiece of the purest water I have determined to give is Donizetti's 'The Night Bell,' of the existence of which few even well-informed persons know. As bright and sparkling as 'L'Elisir d'Amore,' it is more terse and concentrated. Donizetti wrote both the libretto and music in nine days in order to save a Neapolitan impresario who was threatened with financial ruin and who appealed to him for assistance. Unhappily I have so far been unable to get the orchestral score from Italy, because of the war. Several vocal scores are in this country and people have urged me to have these orchestrated, but to that sort of thing I should never consent. It must be the original or nothing. A transla-

tion of this was made for me by Sidney Rosenfeld.

### Oldest Comic Opera

"An older work than this—probably the oldest comic opera extant—Pergolesi's 'La Serva Padrona,' will be one of our conspicuous offerings. I am anxious also to do Bach's 'Phœbus and Pan,' Gluck's 'Maienkönig,' Lortzing's 'Waffenschmied' and perhaps something by Offenbach. Of course, I should refrain from trying anything that the Metropolitan had produced during at least the last ten years. And in case any one of these fails to meet with favor I have always the 'Impresario' to fall back on. I confess candidly that my greatest surprise this year lay not so much in the success of that as in the cordiality of the audiences toward 'Bastien et Bastienne,' which so many people assured me could not help failing.

"I suppose I shall have to call what I propose presenting 'opéra comique,' though I really wanted to use an English term. Only 'operetta' did not explain it and 'comic opera' has become too synonymous with 'musical comedy.' So probably we'll have to fall back on the time-honored French term. At all events, I am hoping earnestly for success. But I am going to try to win it gradually, to deserve it by good work and a study of the possibilities of the situation, not by proclaiming my proposed achievements from the housetops and prejudicing the cause by too great a hurry and too much notoriety."

H. F. P.

Mrs. Beatrice Hubbell-Plummer, composer-soprano, presented her own setting of "Bible Stories in Song" in the Hotel Savoy at the twenty-second annual meeting of the New York Federation of Churches, held on Jan. 29. Emil Polak was at the piano.

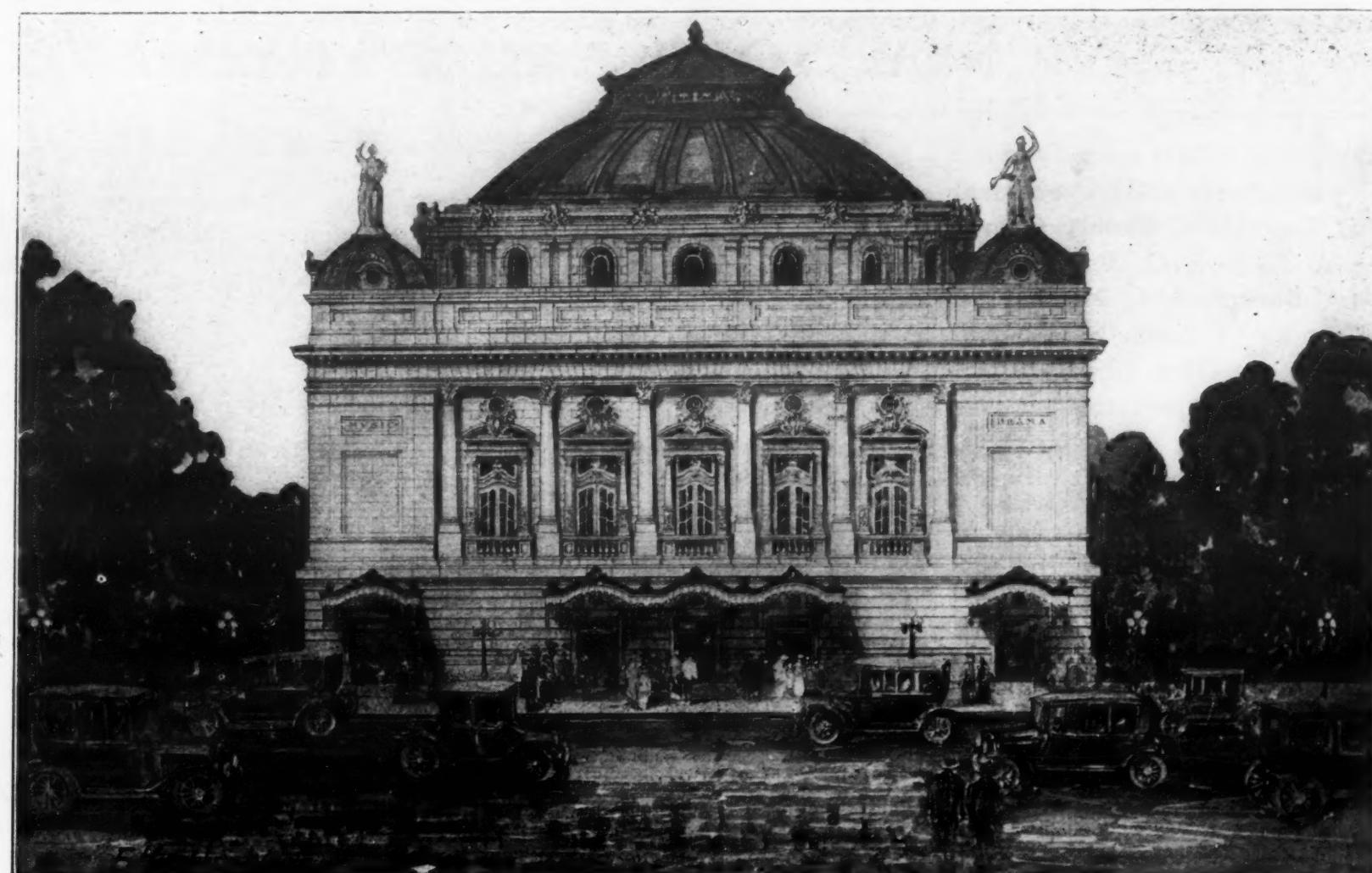
## TAKE FIRST STEP TO GIVE ST. LOUIS ITS OWN OPERA HOUSE

Public-Spirited Citizens, Headed by Edward A. Faust, Buy Site of Massive Auditorium to Be Erected on City's Lindell Boulevard—Syndicate Being Formed by Guy Golterman for Purpose of Building Structure—Hall to Be Used for Various Large Entertainments

ST. LOUIS, MO., Feb. 1.—The first step toward the erection of a grand opera house in St. Louis—the realization of a number of years of toil and effort—came about last week when seven public-spirited citizens, headed by Edward A. Faust, the capitalist and former vice-president of the Anheuser-Busch Brewing Association, purchased the old Hunter-Fraley mansion at 3650 Lindell Boulevard. This large lot will be the site of the massive, decorative music palace.

This old building was recently rejuvenated for use of rehearsals of the St. Louis Grand Opera Chorus, which appeared here most successfully some months ago with the San Carlo Opera Company. The site fronts 125 feet on Lindell Boulevard, perhaps the most prominent west-end thoroughfare, and runs back 213 feet to an "L" shaped alley, which connects with West Pine Boulevard. It is directly opposite the St. Louis Club, the most exclusive organization of its kind in the city.

The plans, as announced by Guy Golterman, who is in direct charge of the enterprise, called for a building with a seating capacity of about 3200 and it will be used not only for grand opera productions, symphony concerts and other musical functions, but will also serve as an adequate auditorium for lectures, spectacular theatrical productions and other large entertainments.



Reproduction of Design for Opera House to Be Erected on Lindell Boulevard, St. Louis, at Cost of \$750,000

The accompanying illustration gives an idea of the size and character of architecture of the projected edifice. This design was suggested by McElpatrick & Company, theater architects, of New York City.

The syndicate being formed by Mr. Golterman for the purpose of erecting the opera house, bears the unique title of the Thirty-Six Fifty Lindell Realty Corporation, which was incorporated last week and of which Mr. Edward A. Faust is president.

The pioneers in this movement, who made it possible by the purchase of the ground are: Edward A. Faust, John Fowler, Benjamin Gratz, Jackson Johnson, Mrs. Charles A. Stix and Charles Wiggins. The price paid has not been announced, but it is known that the cost of the opera house will at least be \$750,000.

The importance of the step is shown by the editorials devoted to the subject by the daily papers. Says the *Post*: "That abundant financial support will be forthcoming ought to be expected. Heirs of the late Adolphus Busch, it is believed, will be willing to revive his offer of a \$50,000 gift toward an opera house, provided the city gave enough more to make it an institution worthy of St. Louis."

The *Star* remarks: "It is almost impossible to include a city in the first class municipalities which does not have a large and imposing opera house. The fourth city in the United States surely should not be without one. We lose in prestige as long as we do not have it."

This comment is made by the *Republic*: "St. Louis's enthusiasm is the kind that burns with a blue flame—and keeps burning; and this is the kind of enthusiasm that the opera movement is sus-

tained by. It began, as in so many other towns, with the securing of short seasons of opera guaranteed by subscriptions. It did not stop there. The next thing was the organization of an opera chorus, whose excellent work with the San Carlo Opera Company last fall is a source of pride to all St. Louis. It goes without saying that the growth and development of the opera chorus will go on with increased vigor by reason of this purchase made by E. A. Faust and those associated with him, and that when St. Louis gets its opera house it will not represent a wild venture on an unknown future, but will come to fill a want already developed and to house an organization already a part of the life of the community."

"The *Republic* doffs its hat to the wisdom which has determined this line of development."

H. W. C.

## Status of German Opera Stars at Metropolitan Remains Unchanged

[Continued from page 1]

company to discuss the situation for publication, the statement made by Frieda Hempel may be accepted as typifying the feeling among her colleagues. When Miss Hempel was asked for a statement Saturday afternoon she said:

"I feel awfully sorry, because I love America so. But, as art is international—as evidenced from the fact that even today Russian artists are singing in Germany—so I hope to continue singing in America and Germany for many years to come."

"America first," was the only comment vouchsafed by Geraldine Farrar, who according to press reports early in the war was credited with being strongly

in sympathy with the cause of Germany. Mme. Farrar is said to own property in Germany and many of her closest friends are Germans.

Arthur Bodanzky, the conductor, who is an Austrian, said after the matinée: "The music must speak for us. We can only wait and hope."

As to the status of American musicians now residing in Germany it is not considered likely that they will be greatly affected in the new situation. The case of Josef Lhévinne, the Russian pianist, is cited to illustrate this point. In his suburban home, near Berlin, he has been permitted by the civil authorities to continue his professional duties even to the extent of making concert tours. At the outbreak of the war he

between Germany and Russia Mr. Lhévinne was required to make periodical reports to the police department, but it is understood that even this formality has since been dispensed with.

In Chicago the severance of diplomatic relations with Germany was reflected immediately in musical circles. The Chicago *Tribune* ordered that a German overture on the program of the American Symphony Orchestra in its *Tribune* concert Sunday be struck from the program, and several other programs for the present week were rearranged to substitute American music for German. The American Symphony Orchestra, Glenn Dillard Gunn, conducting, was refused an engagement to play at the Edelweiss Gardens because it insisted on retaining the name "American." It is interesting, in this connection, to note that the Edelweiss Garden orchestra last summer substituted "The Star Spangled Banner" on its program for the origi-

nally scheduled "America," because the latter happens to be the same tune as the English anthem, "God Save the King."

## DE LUCA SINGS THREE ROLES IN AS MANY DAYS

GIUSEPPE DE LUCA demonstrated his marked versatility and resourcefulness at the Metropolitan Opera House last week when he sang three important rôles in as many successive days. The gifted Italian baritone made his first New York appearance as *Escamillo* in "Carmen" on Thursday night, and made a splendid impression. On the following night he stepped into the breach caused by the indisposition of a colleague, singing the *Count di Luna* brilliantly and showing no signs of vocal fatigue. On Saturday afternoon Mr. De Luca appeared as scheduled in his rôle of *Figaro* in the "Marriage of Figaro," giving a performance marked by his usual unctuous and polished vocalism. Another rôle in which the baritone has been meriting high praise is that of *Plunket* in the revival of "Marta."

Besides his operatic successes, Mr. de Luca is to become known to the American public through his work in concert, as he has lately come under the management of the Metropolitan Musical Bureau. A booking is pending for an appearance of Mr. De Luca in a leading May Festival. Mr. de Luca scored a triumph as one of the stars in one of the recent Biltmore Morning Musicales in New York.

Although this is only Mr. de Luca's second season at the Metropolitan Opera House, he has become thoroughly entrenched in popular favor both because of his fine dramatic skill and because he represents the true *bel canto* school of singing in the opera of to-day.

Seattle, Sept. 5      Portsmouth, O., Nov. 16  
Olympia, Sept. 8      16  
North Yakima, Sept. 12  
Pullman, Sept. 13  
Spokane, Sept. 15  
Worcester, Sept. 28 (Festival)  
Worcester, Sept. 29 (Festival)

Bangor, Oct. 5  
Bangor, Oct. 6 (Festival)  
Bangor, Oct. 7 (Festival)  
Portland, Oct. 9 (Festival)  
Portland, Oct. 10 (Festival)  
Portland, Oct. 11 (Festival)  
New York, Oct. 15  
Utica, Oct. 31

Worcester, Dec. 1 (return)  
Middletown, Dec. 4  
Cincinnati, Dec. 7  
Cleveland, Dec. 8



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Chicago, Dec. 31 (return) Dayton, Feb. 9 Sewickley, Mar. 12 Bellingham, Apr. 10  
Dubuque, Feb. 13 Dubuque, Feb. 13 Greensburg, Mar. 13 Olympia, Apr. 11 (return)  
Centralia, Wash., Apr. 12  
Vancouver, Apr. 13  
Baltimore, Apr. 23  
Fitchburg, Apr. 26  
Scranton, May 1  
Toledo, May 8  
Toledo, May 9  
Keene, May 25  
Cincinnati, June 1 (return)  
And over 20 dates pending for the Spring.

New York, Jan. 2 Chicago, Feb. 15 (re- New Wilmington, Pa., Mar. 15 Washington, Mar. 30

Milwaukee, Jan. 9 Vassar, Jan. 12 Lockport, Feb. 20 Baltimore, Feb. 22 Richmond, Va., Mar. 29

Carnegie, Jan. 18 Morristown, Jan. 19 Youngstown, Mar. 5

# MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

Said a grizzled veteran, with the Grand Army badge on his breast, as leaning heavily on a young man by his side he passed out of the Metropolitan Opera House last Sunday: "Dis has been a great night, Samuel—a great night! Id has made me a young man vonce again!"

And, indeed, it was a great night. The auditorium was crowded from parquet to roof, by an audience of the middle class, somewhat different in character from that which assembles on the opera nights during the week.

Richard Hageman, the conductor, appearing to conduct Dvorak's "Carneval" overture, received so kindly a welcome that it was evident he is a favorite. Then came Johannes Sembach in Lohengrin's "Narrative," which he sang so finely, so splendidly, that the audience rose to him. He appeared a little nervous at first, owing perhaps to the strained situation between this country and Germany during the last forty-eight hours.

Singers who were to appear on Sunday night at the Metropolitan had been in grave doubt as to whether the audience would accept German singers, especially German music. At some of the concerts that took place Saturday there was also grave doubt, which was quickly dispelled, however.

It was certainly dispelled as far as Sembach was concerned, for when he had concluded his song he was accorded such enthusiastic recognition from all parts of the house as should have quieted any apprehension that he might be subjected to some expression of ill-will.

He was followed by Kathleen Howard, who took the place of Sophie Braslau—who was indisposed. During the evening she sang airs from Tschaikowsky, Saint-Saëns and Sidney Homer, and won most generous approval.

Then came Josef Hofmann, who by his playing of the E Minor Concerto of Chopin roused the audience to an exhibition of enthusiasm rarely seen even at the Metropolitan.

But it was after the intermission, when Hageman had received an ovation for his splendid playing of two movements from the "Symphony Pathétique" in B Minor, by Tschaikowsky, that the great demonstration came. After Hageman had come back several times to respond to the plaudits of the audience, he raised his baton and started Victor Herbert's "Fantasy on American National Airs." Barely had the opening bars been heard when the applause commenced and increased as "Dixie," followed by "The Red, White and Blue," was played. But when the strains of "The Star-Spangled Banner" began to float over us, the whole of that immense audience of over four thousand people rose to its feet, cheered, waved handkerchiefs and started to sing. It was a most impressive moment. It thrilled!

When later Sembach sang the Prize Song from "Die Meistersinger," as, perhaps, he had never sung it before, part of the enthusiasm of the night was bestowed upon him, as it was afterwards on Miss Howard.

But the musical climax was reserved for Hofmann, who played the Rachmaninoff Prelude in C Sharp Minor.

Mendelssohn's "Spring Song" and Liszt's "Venezia e Napoli." The audience seemed spell-bound. When he was through the cheering continued till he had given three encores, and had been recalled again and again.

Here we have the attitude in this hour of stress and strain of a typical American audience, come to hear beautiful music on a Sunday night, and from the appearance of many, I should say the price of the ticket had been quite a consideration.

They had cheered "The Star-Spangled Banner" and shown that they fully appreciated the gravity of the situation into which this country is being gradually drawn. But they had also shown that whatever their resentment might be toward the German Government, that did not in the slightest degree affect their ability to appreciate the greatness, beauty and human appeal of German music; nor did it for an instant affect their desire to recognize the splendid singing of a German tenor.

Whatever the outcome may be, we may thank the latest development of German militarism for having made us a nation at last, a nation of one mind, and with one purpose!

Perhaps through it we Americans may make effective that immortal thought, "One touch of nature makes the whole world kin."

So, you see, how apt was the old veteran's exclamation: "A great night, Samuel—a great night!"

It should be welcome news to the thousands of friends whom Josef Stransky has made since he came here that the directors of the New York Philharmonic Society have re-engaged him for a further term of three years to follow his present contract, which expires at the end of the next season.

This should dispose of all the rumors that have been prevalent, from time to time, and some of which have found voice in the daily papers, to the effect that another conductor was likely to be engaged in his place. It should also cause those good ladies, who have been intriguing in the interest of others, to cease from their self-imposed labors and, for a time at least, "take a rest."

Stransky has done good work with the orchestra, which is in better shape than it has been for years. He has the satisfaction of knowing that he has the music-loving public with him, as is testified to by the simple fact that there is greater interest in the organization than ever, proven by the great increase in the receipts, which last season ran \$50,000 over all previous records, and also by the many bequests which have been made.

The situation would be positively rose-colored were it not for the fact that there is a tendency in some quarters to criticize the policy of the Philharmonic, and particularly some of Mr. Stransky's programs.

When we come to examine the source of this criticism, we find that it emanates almost exclusively from certain warm friends and admirers of Walter Damrosch and the New York Symphony, who, naturally, view the growing success and popularity of the Philharmonic with jealousy.

A healthy rivalry between such organizations is not to be deprecated, but when such rivalry causes unjust attacks to be made, then it is to be deprecated. An instance of this was lately shown when Daniel Gregory Mason, an Assistant Professor in the Music School of Columbia, which is so ably presided over by Professor Rübner, wrote a long letter to the *New York Times*, in which he seriously attacked Mr. Stransky and his policies.

I fully admit that Mr. Mason is entitled to his opinion and that he has sufficient standing in the musical world to be heard. The question with me is as to his disinterestedness in the matter rather than as to the justice of his complaint.

Mr. Mason contributes the programs, notes and other literary matter for the New York Symphony Society, for which he receives a regular stipend.

But Mr. Mason has shown just where he stands because he supplies the American notes to the *London Musical Times*, published by Novello, Ewer & Co., London, a standard publication of high character. According to these notes there really is only one symphony organization in New York worthy of mention, and that is the Symphony Orchestra, of which Mr. Walter Damrosch is the conductor. The concerts of this organization are referred to at length, and always in a more or less laudatory manner in the *Musical Times*, while those of the Philharmonic are barely mentioned, if they are mentioned at all.

Thus, in the mind of the English people the impression is naturally

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 61



Frances Alda, the Australian prima donna, who has won her way to the highest regard of the opera-going public in New York by her extraordinary versatility. She has appeared in and created a number of wholly different rôles.

created that so far as symphonic music in New York is concerned, it virtually centers in and rests with the New York Symphony. Now then, while I have the greatest possible regard and, indeed, admiration for Walter Damrosch, and do not wish to connect him with this matter, I cannot help expressing my conviction that this kind of advocacy on the part of his friends is ill-advised, and suggests that partisanship which is more fatal to its object than secret opposition or open hostility.

Walter Damrosch has done altogether too much good work, his record is so closely associated with the record of the great development of music in this country, he has struggled so hard and so bravely, in the earlier years, against prejudice, which follows him even today, that he doesn't need the ill-advised advocacy of men like Mr. Mason.

So, the next time Assistant Professor Daniel Gregory Mason comes into court inferentially to plead the case of the New York Symphony Orchestra by attacking the Philharmonic, its policies and its conductor, I trust he will first treat at least his hands to a bath!

A couple of weeks ago, I think it was, I referred in terms of scarcely restrained enthusiasm to the institution at Columbia University by the Rockefeller Foundation of a school based on an entirely new system of education, which should eliminate some of the old methods and in their place give more attention to the modern languages, civics and, particularly, to music. Naturally, all the old-time educators have been up in arms since then, including Dr. Finley and some of the Regents of New York.

As bearing upon this, let me quote a

few questions put by the Regents of the University of the State of New York to the pupils of the eighth grade in the Grammar School in the History and Civics Department. Here are the questions:

"Show how the Missouri Compromise was violated by the Kansas-Nebraska Bill of 1854."

"To whom and for what reason was each of five of the following appellations given: (a) The Rail-Splitter, (b) The Expounder of the Constitution, (c) The Sage of Monticello, (d) The Great Nullifier, (e) The Great Peacemaker, (f) Old Rough and Ready, (g) Poor Richard?"

"Mention five articles commonly used in the homes of Colonial days that are not found in the homes of to-day."

I will not pick out any more questions put to these poor kids, except to say that they are legitimate if the facts to which they refer are to be found in the textbooks which they have. I am informed that many facts cannot be so found.

Of what earthly use, however, is such knowledge in developing the mind of a child, or in preparing it for the struggle of life? Some of the questions put would stump most of the statesmen that I have the honor to know.

With regard to mentioning five articles only used in the homes of Colonial days I know two: First, the poker which used to be found over the fireplace of every inn, which they used to heat in the fire to mull the ale. I believe that poker is obsolete to-day. The other article that is not used to-day is the white smock which a widow had to

[Continued on page 8]

## MEPHISTO'S MUSINGS

[Continued from page 7]

put on when she married again, and in which she had to walk barefooted to the home of her new husband, never mind how cold the weather was, or whether there was snow on the ground, in order to show that she came to him without any goods or property, which naturally all went, under the law, to her new husband. And if you don't believe me, look up the old histories.

Now, I bring up our antiquated system of education for this particular reason: Some time ago, when the New York State Music Teachers Association made an effort to get a bill through the State Legislature in Albany, in order to do something to regulate music teaching, particularly with a view to eliminating the many frauds and fakes which disonor the profession of vocal teaching, the bill was referred to the Regents, who are at the head of the State educational system. These Regents, headed by the eminent Dr. Finley, reported adversely on the bill, on the ground that it would abridge the constitutional liberty of the citizens. So that, according to the Regents, a fake music or vocal teacher has a constitutional right to swindle his pupils and ruin their voices! The same argument might be applied to a bill to regulate larceny, burglary and any other pastimes of the criminal class. They could claim that such a bill would limit their constitutional rights to prey on the community. Now it is just such people as these Regents who have shown a determined opposition to music being brought into the schools, and especially to giving credits for music in the public schools.

Do you wonder that there are people, on the other side of the water, who consider us, so far as matters which relate to education, culture, science and particularly music are concerned, as nothing but barbarians?

Recently some interesting concerts have been given by the Société des Instruments Anciens. The instruments they use are the forefathers of the violin family, to which is added a harpsichord of the olden time. The music they play is of the period in which these instruments were common.

To many people the music of the seventeenth and eighteenth centuries is particularly agreeable, especially as it is performed by these skilled players. There is a charm and sweetness to it all that appeals to many to whom the greater sonority of our modern instruments is often confusing.

I bring up the matter for the reason that so many people believe that all ears are alike and consequently music, when performed by large orchestras, or thundered forth by tremendous choruses, is equally agreeable to all those who hear it.

This is not so. Just as nature herself varies all the way from the tender violet to the rose, from the humble fern to the majestic oak, so it is with our capacity to appreciate musical sounds.

And what may be said of sounds may be said of colors. Certainly colors appeal to some people more than to others, and just as there are people who are music-deaf, so there are people who are color-blind.

There are those whose vibratory consciousness is most gratefully moved by the baritone, the contralto, the 'cello, the pipe organ. Just as, on the other hand, there are those who appreciate far more the higher voices, the soprano, the tenor, and are driven into ecstasies by the tones of the violin, which cause some people positive suffering.

Thus, it is no wonder that the performances of these French people, with their old instruments, has a further appeal than would be caused by mere curiosity or interest in what is archaic and now out of date.

Some one once said that if Beethoven were to return to earth now he would not recognize his own music as it is now given on the piano, or by a great orchestra. Perfectly true! Because the piano of his day was a very different instrument from what it is to-day. Just as the orchestra of his day was a very different orchestra from what it is to-day.

Following the same line of thought, there are many people who appreciate the more intimate operas, which need a small auditorium for their proper presentation, much more than they do the grand operas, with their pageants and their choruses and their great orchestra,

all blaring away. Just as, on the other hand, there are those to whom these more intimate operas, such as those of Mozart, some of those of Puccini, make no particular appeal.

The report that Pasquale Amato is so ill that he was unable to sing Friday night—his place in "Trovatore" being taken by de Luca, with great success—will not surprise those who have known that the great baritone has been more or less indisposed for some time past. But it is sad news to hear that his indisposition has reached such a point that a serious operation may be necessary. This time the trouble is not located in the vocal chords.

It was only the other night that I met Amato, and he told me that he had been ill for three weeks, but that he had recovered. At the time he said that he had begged Signor Gatti, on account of his condition, not to make him sing, yet he had acceded to Signor Gatti's request when Gatti had implored him not to break up the schedule.

This gives you some idea of the wonderful loyalty which Gatti inspires among his artists. They will do almost anything to help him out. There is no greater sacrifice that artists can make than to sing when they are under the weather, in poor condition, of which the public has no knowledge whatever. Yet they are criticized should their performance not be up to their usual standard.

Coincident with the announcement of Signor Amato's indisposition comes the news that William J. Henderson, for many years the music critic of the New York *Times*, and in later years of the New York *Sun*, has been seriously ill, and that he has not been able to perform his duties for some time.

It will certainly be a cause of deep regret to many should Mr. Henderson not be able to continue his work as a critic. While I have often had occasion to disagree with him, particularly with regard to his apparent refusal to accept the fact that this country had grown in musical appreciation, some of which growth can certainly be attributed to his own devoted and capable work for several decades, I do not know Mr. Henderson's superior as a critic of singing. In his writing he erred, perhaps, in giving too much attention to technical discussion of the singing of the artists.

It must be admitted that for years and years Mr. Henderson's writings, especially in his reviews in the Sunday editions of the papers he has represented, have been of the highest character. They have been not only interesting, but informing.

There are many I know who have thought he has been too severe, that his attitude is cold, hard, dry and pessimistic. Perhaps that has been the impression he has created by the great reserve of his manner, for like many another sincere and able man, he was never, as it is commonly called, "a good mixer."

How many teachers are there in New York City, or, indeed, anywhere else, who could do what Mme. Gina Viafora

did last Saturday night, when for nearly two hours she stood up and rendered a most exacting program, which ranged all the way from the music of Pergolese, Padre Martini, to that of Saint-Saëns, Grieg, Massenet and Debussy, and concluded with some songs by our modern American composers? I say, how many teachers who devote, as Mme. Viafora does, some eight to ten hours a day of exhaustive work with her pupils, could, in the middle of the season, go through such a program not only creditably, but triumphantly, and to the delight of a large and critical audience, which had come together in spite of the storm?

If I should let you behind the scenes and tell you how she was enabled to do it, I should say it was largely on account of her supreme conscientiousness in her work, supported by a clean and wholesome personal life, and that inspiration which comes from devoted pupils and a great number of equally devoted friends.

But if Madame had a triumph at her recital, it was as nothing to what followed later on, when to the number of about one hundred her friends, at the hospitable invitation of Mr. and Mrs. Louis Julian, came together at the Italian Club, to have a supper, drink to Madame's health and have a good time socially. They greeted Madame with cheers as she arrived, breathless, her arms laden with the flowers and bouquets that had been handed her during the concert, followed by two carloads of friends carrying similar tokens of good will. Overcome by the enthusiasm of her welcome Madame kissed everybody and only stopped short at the head waiter.

Here you met the suave conductor, Polacco; the sphinx-like Papi, the ever-youthful Antonio Scotti, the lovely Lina Cavalieri, with her debonair husband, Lucien Muratore, fresh from his tenor triumphs in Chicago; the youthful Luca Botta, who has been winning triumphs in New York, and De Luca, the wonderful baritone whose répertoire is as large and wonderful as his art. And here, too, we found out what lovely and charming wives some of these singers and conductors have. For when you have made the acquaintance of sweet Mme. Polacco, you meet the bright and sparkling spouse of Papi, only to be charmed, later, on, by the handsome wife of Botta and the gentle autocratic spouse of De Luca.

And how nicely these artists, with all their friends, enjoy themselves! There is a glass of good wine, but no drinking. There is a comfortable supper, but no ostentation, for the hostess is a society woman of the highest culture. Everyone is good-natured. They are so interested in one another's success.

Then Madame, the honored guest, toasted again and again, rises and sings, and gives even more than she gave at the recital, for her dear friends. Some eccentric dancers amuse for a few minutes, and then away goes the orchestra, and the company pairs off for a dance.

But what the wives of the conductors and artists said to their spouses when they got them home, on account of the various innocent flirtations that ensued, is not for publication.

By your  
MEPHISTO.

ST. LOUIS GREETS NIJINSKY  
AND BARRÈRE ENSEMBLE

Famous Dancer and Chamber Players  
in Débuts at Missouri Metropolis  
—Composer Gives Works

ST. LOUIS, Feb. 3.—At the performance of the Diaghileff Russian Ballet at the Odeon, being the premier appearance of Nijinsky, practically a capacity audience greeted the dancers. The orchestra, under Pierre Monteux, was decidedly the "hit" of the appearance. As an entr'acte the "Caprice Espagnol" by Rimsky-Korsakoff, was finely done, the solo violin part being superbly played by Fredric Fradkin.

Equally important was the first appearance here yesterday morning of the famous Barrère Ensemble as a final offering on Elizabeth Cueny's morning course at the Woman's Club. Those who had an opportunity of hearing the players will long cherish the memory of the concert. Such blending of instruments has seldom if ever been heard here.

The City Club's monthly musical to-day was made particularly pleasing by the performance of works of Mrs. Berenice Wyer of our suburb, Kirkwood. Mrs. Wyer played two groups of her own works, the Ballade in C Minor and excerpts from the music-drama, "Francesca da Rimini." This latter showed much originality in composition and expression. She was assisted by Rudolf Karka of the Symphony Orchestra, who played her Concert Allegro for violin.

Last Sunday's "Pop" concert brought out a big audience. The soloist was Eulah Dawley, soprano of this city, who was well received.

H. W. C.

## ARTISTS FROLIC IN SNOW

## Dr. Ludwig Kast Entertains Party Including President's Daughter

Dr. Ludwig Kast of New York was the host of a recent week-end party at the Yama Farms Inn, when he entertained Margaret Woodrow Wilson, Mrs. Hitz of Washington, Mr. and Mrs. Ross David of New York, Paul Reimers and Dr. Edmund Devol. A special train took the party on Friday afternoon, Jan. 26, from Hoboken, N. J. On their arrival there they were met by Russian sleighs, in which they were driven to the inn.

Saturday morning's program was a coasting party, at which Miss Wilson coasted to the "third landing," which is considered a considerable feat. Skiing was also enjoyed. In the afternoon special pictures of the party in snow sports were made by "movie" men.

After dinner an impromptu musical was given. Ethel Newcomb, the American pianist, was staying at the inn and she gave several numbers, also playing some duets with M. Sherak, a Polish pianist. Paul Reimers sang, as did Mr. David, and Mrs. David presided at the piano. After the music the party skated in the moonlight. On Sunday another sleighing party was scheduled, and on Monday, before returning to the city, Dr. Kast and his guests went skating.

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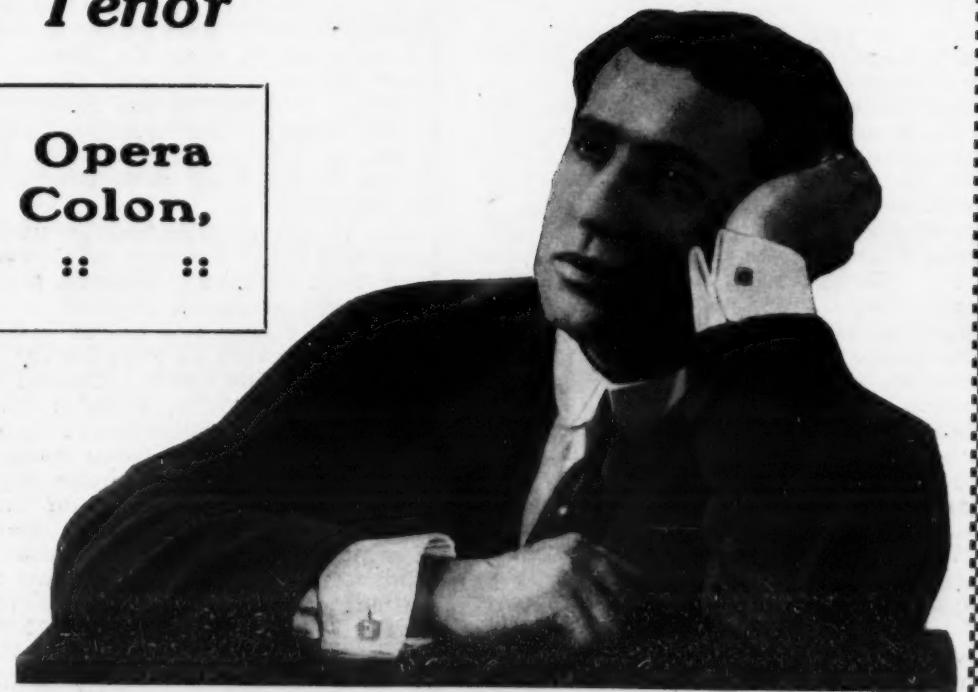
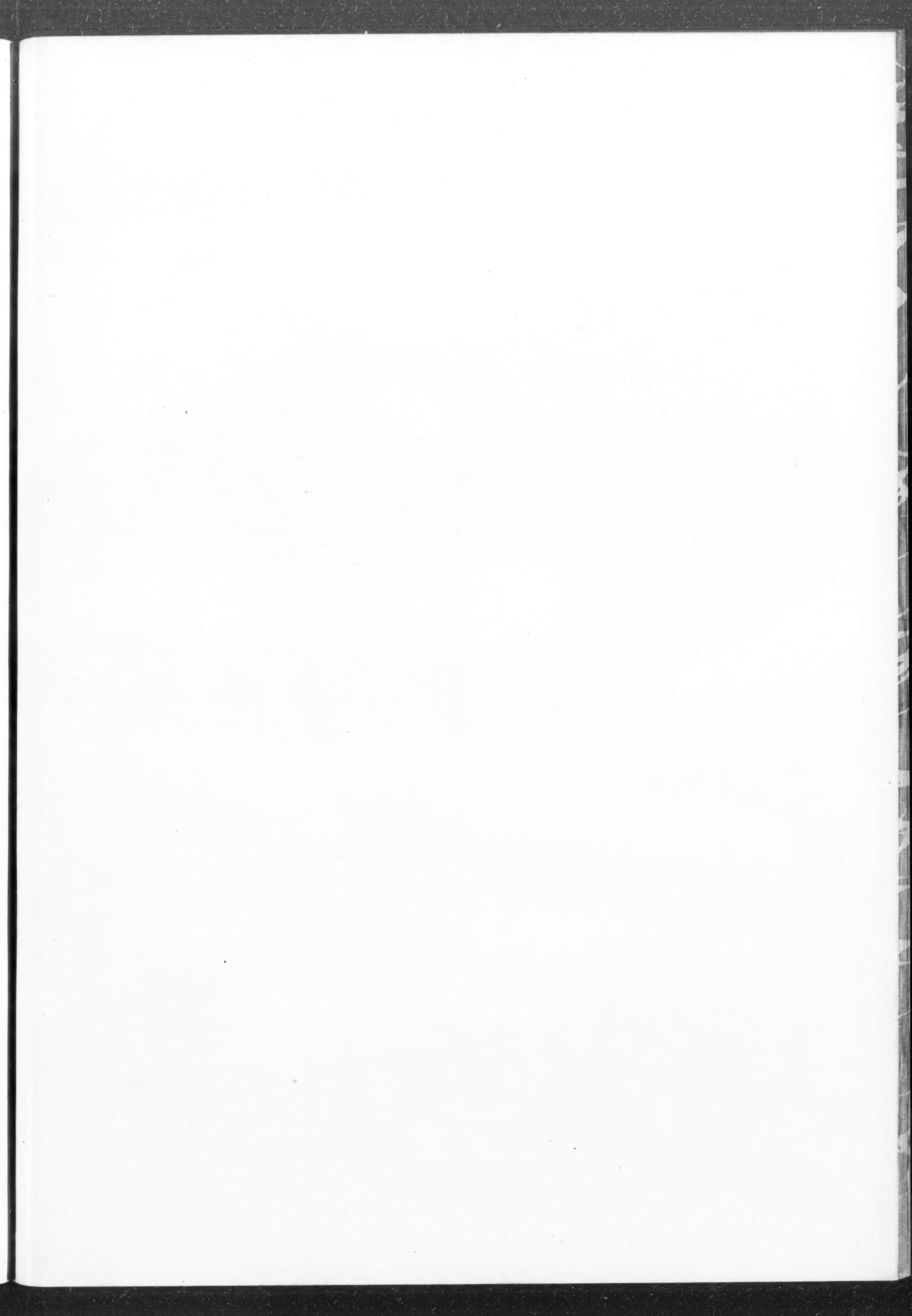


Photo by Moffett



# Banquet Celebrating the Thirtieth Anniversary of the New Yo



Inset: WILLIAM ROGERS CHAPMAN, Conductor.  
(Photo © Foley)

No. 1, Mrs. W. L. Coghill; No. 2, Alexander H. Candlish; No. 3, Mrs. Bedell Parker; No. 4, Bedell Parker; No. 5, Mrs. Katherine Martin; No. 6, Mrs. Leonard L. Hill; No. 7, David Bispham; No. 8, Mrs. Alfred W. Cochran; No. 9, Hon. F. E. Boothby, of Waterville, Me.; No. 10,

Mrs. Harry C. Hallenbeck; No. 11, Josef Stransky; No. 12, Mrs. Alexander H. Candlish; No. 13, W. R. Chapman; No. 14, Mrs. W. R. Chapman; No. 15, Bishop Charles E. Burch; No. 16, Mrs. F. E. Boothby; No. 17, John C. Freund, Editor of "Musical America"; No. 18, Mrs.

SUPPLEMENT TO MUSICAL AMERICA, FEB. 10, 1917

York Rubinstein Club at the Waldorf-Astoria, January 30, 1917



—Photo by Drucker

Inset above: MRS. WILLIAM ROGERS CHAPMAN, President.  
(Photo © Foley)

Samuel J. Kramer; No. 19, W. L. Coghill; No. 20, Florence Guernsey; No. 21, Henry Hadley; No. 22, Mrs. Howard MacNutt; No. 23, Albert S. Woodman, President of Western Maine Festival; No. 24, Mrs. John C. Freund; No. 25, Howard MacNutt; No. 26, Mrs. Emily Lawler Bridges;

No. 27, William C. Allen; No. 28, Mrs. Emma F. Patterson; No. 29, Salvatore Giordano; No. 30, Mrs. Antonia Sawyer; No. 31, Mary Warfel; No. 32, Mrs. Vernon Stiles; No. 33, Louis R. Dressler; No. 34, Walter Anderson.



# MUSIC STUDY AS PART OF THE FARMER'S TRAINING

Kansas State Agricultural College, Through Its Flourishing Department of Music, Emphasizes Importance of the Art in the Daily Life of the Husbandman—Nearly as Much Attention Given to Theory of Music as to That of Crop Rotation—Comprehensive Curriculum Allows Liberal Privileges for Practical as Well as Theoretical Work—Choral and Orchestral Societies in the College—Director Westbrook's Inspiring Leadership

By FREDERICK H. MARTENS

WE are inclined to think we have traveled far from the happy classic traditions which associated bucolic song with the labors of the Boetian husbandman. We fancy that only the steely melody of the electric harrow cheers the twentieth-century Agricola of the middle West at his task, and that the Daphnes and Chloes of our day devote to the diatonic of the cream-separator the leisure moments their prototypes gave to the Pan-pipes. Yet this is only a result of taking things too much for granted. In

development of local choruses in a number of smaller towns of that section of the country of which Manhattan is the center. These choruses, with local leaders, all study the same works, under the general direction of Director Westbrook, and this coming March will furnish their quotas to the choral army which will carry on the ambitious Manhattan Music Festival planned to take place from the 12th to the 18th of that month. An interesting feature of the Festival, as planned, will be a special concert by the public school children of Manhattan.

#### "Singing Convocations"

Of the 2500 students registered, nearly one-half are concerned in one way or another, with the musical activities of the college, and in keeping with the rapid growth of the "community spirit" in music are the student "singing convocations" at which from 1200 to 1500 students gather to sing such melodies as "Weep No More, My Lady," "Dixie," "America," etc. As the college prospectus officially states: "Students enrolled in the department (of music) participate in the musical contributions to the public programs of the college, and such participation is a part of their training and duty." Four of these "Sings" or "Convocations" were held on the college campus last year and were followed by folk-dances.

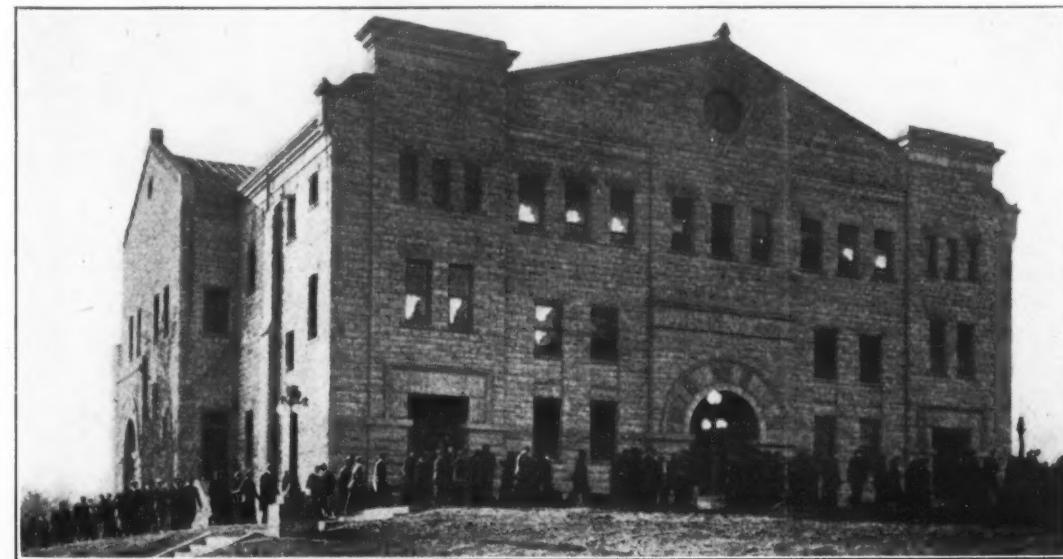
At the college "summer school" of music, before Director Westbrook took charge, only one teacher was required, while this year four will be necessary to take charge of the largely increased classes, a striking tribute to the energy and efficiency which has marked the Westbrook régime. A faculty comprising Assistant Professor R. H. Brown (violin), conductor of the College Orchestra; Elton Calkins (voice), May Carley (voice), Faye Richards (public school music), Fanchon Easter and Patricia Abernethy (piano), and B. Ozment, instructor in band instruments and leader of the College Band, assists Director Westbrook. The director himself, in addition to the theoretical classes which he conducts, gives a certain number of lessons in voice culture.

#### The Curriculum

The music curriculum at the Kansas State Agricultural College is one which allows it to carry out practically its avowed intention "to create and foster a love and appreciation for the best in music and to give students that broader culture and more complete education which is gained through academic and professional and vocational training combined with artistic study."

First of all it should be stated that (in addition to private instruction, for which college credit is given), there is free instruction in music—classes of four—in all instruments. And it will be the policy of the institution to continue these free courses indefinitely, though, of course, many of the students avail themselves of the possibility of private instruction. The admirable idea of these free classes is that those who have no time for private work, "by means of emulation and observation and what little individual attention the student may receive in so short a time (one hour, weekly), may get a general insight into the work undertaken." All the vocal, instrumental and theoretical classes of the Department of Music are free to any student in the institution.

The college is liberal in allowing credit for the work done in music in the divisions of general science, home economics and agriculture, while substitution in music, with the approval of the Dean, may be made in the division of mechanical arts. In applied music the curriculum includes the practical and scientific study of the voice, piano, violin, cello, organ or some band instrument, as well as class-theory, to fit the students for both solo work and teaching. Each



Auditorium Which Houses the Department of Music in the Kansas State Agricultural College

candidate for a certificate must give a public recital at some time during the spring term of his third year. During the last term of the third year a teacher-training class is conducted in each department, to lay the foundation for a successful teaching career.

#### The Theoretical Courses

The theoretical courses are admirably planned for the first two academic years, Chadwick's "Harmony" being the principal text-book used, and in the third offer some interesting developments. In musical form and analysis, for instance, the theoretical accounting for every note in a piece of music, and analytical study of all smaller and larger forms is insisted upon. In the history of music, the modern text (Hamilton's "Outline of Musical History"), which forms the basis of the course, is supplemented by lectures and library research. And aside from the attention devoted to the primitive, classic, romantic and modern developments of the art, stress is laid on present-day conditions and tendencies, and practice is also afforded in journalistic criticism of concert and recital performances.

As is the case in every academic institution which is in touch with the modern trend of thought, attention is devoted to "musical appreciation." Director Westbrook requires this course, in which students may enroll at the beginning of any term, to be included in the curriculum in applied music, though in the college courses it is elective. "Music is a language, and like a language must be learned by hearing. The sole design of the course in musical appreciation is to facilitate intelligent listening, and the student's powers of imagination and observation are appealed to at once." The work is presented in a non-technical manner, in the form of illustration by talking machine, as is usual in so many colleges. The subjects treated are melody, rhythm, form, cadence, classical and romantic ideals, present-day tendencies, songs, piano, violin, orchestra, band, chorus, opera, etc., and differences in concert and recital programs. The well-planned course in school music methods is also a three-year course.

#### Orchestral and Band Concerts

We have already mentioned the choral societies which Director Westbrook has called into existence, and which are such a feature of the music life of the academic community at Manhattan—the Choral Society, 300 strong, which rehearses every week and gives its public concerts with orchestra, and the assistance of visiting artists; the Apollo Club, thirty of the finest male voices at the college, with a large waiting-list, which gives concerts and recitals throughout Kansas; and the St. Cecilia Club, one of the finest female choruses in the West. Aside from these, there is the College Orchestra, conducted by Assistant Professor Brown, and which, in addition to the opportunity it offers its members of valuable practical work in connection with their special and theoretic study, is able to give its own symphonic concerts, as well as to lend support to those of the choral bodies. Last, but by no means least, is the College Military Band, which also gives public performances. The band is a part of the College Cadet Corps and practice in the band, through the department of military science, is accredited in lieu of drill and theoretical instruction. Conducted by Band Leader Ozment, the organization furnishes music for all college cere-

monies of a military character, and for other college occasions.

In addition to the concerts of these various musical bodies of the college proper, there are faculty and student concerts and recitals, and many given by visiting artists of the highest rank, all under the auspices of the department of music and its director.

Arthur E. Westbrook, the director, an A.B. and M.B. of Albion College, Michigan, is himself a notable exemplar of the value of an academic training in music, and his remark to the writer that "The things we have accomplished in a year and a half have been most gratifying, but there is vastly more to do which will assuredly be done as we have time" betrays a fine intolerance for any but the highest aims and aspirations in his chosen field. It is not too much to say that since he has assumed charge the Kansas State Agricultural College has risen in deserved prominence as one of the many collegiate institutions in this country and particularly in the West, which offers the earnest student every opportunity for the study of music not only as a profession but because of its importance in daily life and "the power, cultural influence, inspiration and pleasure it affords."

## BUFFALO'S COMMUNITY CHORUS FULLY ORGANIZED

First Concert Eminently Successful—  
Harry Barnhart Directing the Work  
—Weekly Meetings Planned

BUFFALO, N. Y., Jan. 28.—Several hundred men and women gathered in Hutchinson High School last evening to sing in Buffalo's first organized community chorus. Community singing, so-called, is now a part of the free municipal concerts, given on alternate Sunday afternoons, but there is no definite plan back of this singing, such as has been made for the chorus above mentioned. The Chromatic Club has made a fine campaign to interest people in the chorus and the enthusiasm at Saturday's meeting was conclusive evidence that subsequent meetings will be fully attended.

The singing was directed by Harry Barnhart, whose work along this line has often been commented upon in MUSICAL AMERICA. That he is well fitted for this work was ably demonstrated on this occasion, while his whole-hearted enthusiasm inspired the people and was good to see. Plans have been made to have this community chorus meet every Saturday evening for the next ten weeks and Mr. Barnhart has offered to direct it.

F. H. H.

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# Frieda Hempel

## A GREAT NEWSPAPER'S TRIBUTE TO A GREAT SINGER

From the "*Philadelphia Public Ledger*"  
after a performance of  
"*MARTA*"  
with  
Hempel and Caruso



"Marta" came to life at the Metropolitan last evening, with the rejuvenating aid of Frieda Hempel's dazzling Lady Harriet and Caruso's lovelorn Lionel. The ear-tickling and incessant tunefulness brought joy unfeigned and unconcealed to the loyal old-guard with long memories, who do not in the least mind a "real tune" with their opera, and find the music of their fathers good enough for them. Many of the rising generation do not know the work at all, and between those who love the old and those who welcome what is new to them (whether it is modern or not) the hospitable reception of the true and tried favorite was assured. It was an evening filled with song, pure and delightful song.

The first high point came with the delivery of the threadbare and still pathetic "Last Rose of Summer" by Madame Hempel. A deathlike hush prevailed as she began. Before she was through it was more than the rebirth of an old song—it was the restoration of the days made glorious by Lind and Nilsson and Patti in her prime.

The only way to sing that song was the way taken by last evening's prima donna—the way of art divested of any apparent artifice, returning to first principles and making the direct appeal of the music unadorned, with no simpering graces and no elaborate pretense. A storm of applause followed, and finally the singer conceded the repetition, this time in English, with just a trace—a charming trace—of accent.

In all particulars Madame Hempel was superb. Her voice fell on the auditory nerve with the gentleness of a caress. She never stormed nor ranted, never shrilled nor was acidulous, and the notes of linked sweetness were outpoured as though it were child's play to produce them—witness the long trill, punctuated with gestures of mischief and mimicry, as she handed Sir Tristan the rose.

Either Hempel or Caruso would have marked the evening with a red letter in operatic annals—the combination was irresistible and at times electrifying.

\* \* \* \*

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## ECHOES OF MUSIC ABROAD

Mascagni's New Opera to Have World Première at the San Carlo, Where Sammarco Is Singing This Season—Safonoff Cancels Stockholm Engagement to Play at "Entente Concert" in London—Old Manhattan Singers at Milan's Opera Houses This Winter—New Pianoforte Concertos by Russian and English Composers Find Pronounced Favor with English Audiences—French Government Levies Entertainments' Tax that Favors Buyers of the More Expensive Seats—Early Messager Opera Revived in London—Bonci Sings "Rodolfo" for Italian War Funds

WITH a Mascagni world-première as the outstanding feature of its répertoire and two local premières postponed from last year, the historic San Carlo in Naples has entered upon another season under Director Laganà, who was rewarded by the Municipality for successfully weathering the rough weather caused by a striking chorus last season with an extension of his tenure of office.

The new Mascagni opera promised to the San Carlo's public is "Lodoletta." It was first announced that La Scala was to have the privilege of giving it its first performance, but the San Carlo now seems to have taken steps to assure itself of the world première. Then Giordano's "Madame Sans Gène," which Toscanini and the composer had rehearsed up to the last stages of preparation last season only to be balked at the last minute by a strike of the chorus, and Cilea's "Adriana Lecouvreur," once produced at the Metropolitan and then promptly forgotten by the New Yorkers that heard it, will both be novelties for Naples.

There will be local interest at least in the first performance of the opera that was awarded the prize in the competition instituted by the municipality of Naples a year or so ago. The name of the prize-crowned work is "Ondina," and it was written by a young composer named Gianni Bucceri. Among the works to be sung that will have no element of novelty for the Neapolitan opera "fans" are Mascagni's "Amico Fritz," Wolf-Ferrari's "Secret of Susanna," Leoncavallo's "I Pagliacci" and Donizetti's "Favorita" and "Lucia."

As far as the company is concerned, it clears up a mystery to learn that one of its pillars of strength is Mario Sammarco, surely one of the most admirable of the artists Oscar Hammerstein introduced to this country at his Manhattan Opera House. A new rôle for him will be that of Napoleon in "Madame Sans Gène."

The company is strong in tenors this year with Fernando de Lucia and Tild Schipa—famed as the man who had the courage to bring the claque to book in Milan a year ago—for the newer and more dramatic rôles and Alexander Giorgini for the lyric parts of the older school. Tina di Angelo, erstwhile of the Chicago Opera Company, is again the leading contralto, while among the sopranos the most important are Graziella Pareto, coloratura soprano, the Lucia of the troupe, Carmen Carpi-Toschi and Nera Marmora, who has already distinguished herself as Susanna in Wolf-Ferrari's charming little opera.

THE reopening of Bechstein Hall in London as Wigmore Hall was not without an atmosphere tinged with politi-

cal significance, for the two concert-givers, Wassily Safonoff and Albert Sammons, represented the best of interpretive art in Russia and England respectively. Our old friend Safonoff laid so much stress upon appearing at this concert, according to the London *Daily Telegraph*, that he postponed his return to

with Carl Davidoff, the cellist. Sammons has come into his own since the war broke out as "the bright and shining light of English violin playing."

\* \* \*

IN the revival of Giordano's "Siberia" at La Scala Amedeo Bassi is singing the principal tenor rôle, as he once did



Recent London Musical Favorites

On the left: Mlle. Raymonde Collignon, an Attractive and Gifted "Diseuse" Trained by Emma Nevada. On the right: Olga Rudge, a Parisian Cellist, Pupil of M. Carembert, who Has Had a Great Success with Audiences in the British Capital.

Russia for a week, which necessitated his cancelling an engagement to conduct at a concert in Stockholm *en route*, his presence in Moscow being urgently required for rehearsals as soon as he can get back now.

The Beethoven program played by Safonoff and his English colleague consisted of the Sonata in C Minor, Op. 30, No. 2, the Sonata in G Major, Op. 30, No. 3, and the "Kreutzer" Sonata. Safonoff had won his spurs as a concert pianist long before he became a conductor. He was a pupil of Theodor Leschetizky when that famous pedagogue was at his best, and he toured Europe

at the Manhattan, while the best baritone part is in the hands of José Danise, one of the singers Oscar Hammerstein had engaged for his Lexington Opera House before the courts finally debarred him from carrying out his plans for "coming back." Danise seems to be forging ahead rapidly in Italy's opera world. He distinguished himself in the revival of Sponzini's "Fernando Cortez," with which La Scala's new season opened.

The conductor-in-chief at La Scala this year is Panizza, who has dropped out of sight of the outside world since the outbreak of the war. For years he returned to Covent Garden for its annual "grand season" as regularly as clockwork, his position there being that of first assistant to Cleofonte Campanini in rehearsing and conducting the Italian operas given.

At the Dal Verme the production of Riccardo Zandonai's "Conchita" has given Carmen Melis a new opportunity for the display of vocal and dramatic gifts now familiar to many American audiences. Other mainstays of Milan's second opera house this season are the tenor De Muro and the baritone Viglione-Borghese. The conductor is a young maestro named Angelo Ferrari, who has won warm praise for his work.

From Turin come reports of a special performance of "La Bohème" given at the Regio for the war funds. Artistically it was noteworthy chiefly for the participation of Alessandro Bonci, in the rôle of Rodolfo, and the veteran Leopoldo Mugnone as conductor. *Rodolfo* is one of Bonci's favorite rôles, one that he had but one or two opportunities of singing when he was in this country.

JOSEPH HOLBROOKE has been unwillingly active as a concert pianist this season. Heretofore he has been content to devote his energies mainly to composing and to arranging public hearings for his works, but now he has blossomed out afresh as a pianist, giving programs of the works of modern composers for the most part.

Incidentally one or another of his piano pieces usually finds a place on his program and as soloist at one of the Akeroyd concerts in Liverpool he recently introduced his own pianoforte concerto which bears the title "Gwyn Ap Nudd." Liverpool critics were evidently much impressed by the work, one of them pronouncing it "music unusually strong and intense, swift in movement, and extraordinarily elaborate in design."

The young Russian pianist, Benno Moiseiwitsch, who keeps on industriously adding to his répertoire, introduced a new concerto by the Russian composer Tcherepnin at a recent London concert of the New Queen's Hall Orchestra conducted by Sir Henry Wood. It is written in one movement, and its beauties are said to be principally decorative rather than thematic.

One of the best of the London critics says it is a work of extraordinary interest. "It is one fairly long rhapsody that seems to have been written around a possibly mental scenario of some fairy ballet. The composer is familiarly known as conductor of the Russian ballet and as composer of two of its best ballets. At any rate rhapsody is its note, and it reaches its zenith in the beautiful latter portion wherein first the orchestra and then the soloist plays his sweet will upon all the thematic material of the composition."

NOW that the French Legislature, following the cue of the English Government, has decided to levy a revenue tax on all entertainments the managers of places of amusement in France are up in arms and threatening to shut up shop—a threat they are now likely to carry into effect. They chafed at the bit when the Government some years ago imposed a tax of 10 per cent upon all tickets sold at opera houses and theaters, the fund thus accumulated being set aside for the benefit of the poor.

In this instance they do not approve the system adopted. It seems, according to the London *Musical News*, that the tax affects the cheaper seats far more heavily in proportion than the more expensive ones. Thus a half franc seat will cost 40 per cent more. On the other hand, if you can afford a seven franc seat, the tax is less than 10 per cent, or, in other words, instead of seven francs the seat will cost seven and three-quarter francs. The managers would have preferred the proportion to be the other way about, which seems to show that they look upon the cheaper seats as being their mainstay.

An ingenious way of avoiding the Entertainments Tax was recently devised by the manager of a small theater in the West of England. He hit upon the plan of admitting his audiences free but charging them instead as they were about to leave at the end of the performance, two stalwart attendants being told off to make them "pay to get out." The excise inspector soon put an end to this little scheme, however. What a row would be stirred up if all the deadheads at concerts were held up for the price of their seats before being permitted to go home!

[Continued on page 12]

### Florence McMillan

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*Philadelphia Evening Ledger:*

"The accompaniments were so extremely well played by Miss Florence McMillan that to dismiss her with a fine seems impudent. Not only did she show fine feeling for each separate piece; she so adapted herself to the star that genuine harmony of thought and melody resulted."

*Detroit News:*

"*Er Ist's*," by Wolf, was another pleasing selection, and it was in this number that Miss Florence McMillan got her first recognition for splendid work she did at the piano. Throughout the program, Miss McMillan proved herself a competent and understanding accompanist."

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## ECHOES OF MUSIC ABROAD

[Continued from page 111]

**B**ALLAD concerts are just as solidly established an institution in London as the Bank of England. Given on Saturday afternoon from time to time, they never fail to draw the public that takes its musical enjoyment very "miscellaneous" indeed. But the programs!—well, here is a recent example:

Louise Kirkby Lunn, as the bright, particular star, sang Hamish MacCunn's unfamiliar "Lie There, My Lute," and Sullivan's very familiar "Lost Chord"; the Australian soprano Elsa Stralia—her real name is Fisher—changed her mood from a "Madama Butterfly" air to Dorothy Forster's "I Wonder If Love Is a Dream"; Dora Labette, a pupil of

Liza Lehmann, sang her teacher's arrangement of "Fly Away, Pretty Moth," and Haydn's "My Mother Bids Me Bind My Hair"; Joseph Cheetham jumped from the "Flower Song" from "Carmen" to a new Haydn Wood song, "Roses of Picardy"; Fraser Gange had two of Maude Valerie White's songs and a new "There's a Girl in Kildare," by Frederic Norton; Sidney Harrison, a pianist, played the Tschaikowsky-Pabst "Eugène Onegin" Paraphrase and Liszt's Second Rhapsody, and finally one Gertrude Tomalin told "Love Stories"!

The psychology of an audience that such a program can draw and enthuse baffles the imagination.

\* \* \*

**W**HEN André Messager's opera "La Béarnaise" was brought out in London by the Sterling Mackinlay Operatic Society the other day after slumbering peacefully for many years—probably nearly thirty—it inspired a published desire to see revived another of the same composer's operas, "La Basoche," in which, as *Musicus* in the *Daily Telegraph* recalls, Ben Davies and David Bispham, "the latter then a débutant on the opera stage," made so merry about a generation ago. Neither of these works is familiar to opera-lovers of the present day. J. L. H.

Elman Draws Large Audience at Wilmington

**W**ILMINGTON, DEL., Jan. 29.—A notable concert was given by Mischa Elman, the Russian violinist, at Wilmington, on Jan. 29. He drew a huge audience despite a counter-attraction in the automobile show. The violinist played numbers by Bach, Vieuxtemps, Chausson, Scarlatti, Beethoven, Grétry-Franko and Paganini. He played a great many encores in response to enthusiastic plaudits. T. C. H.

Tilly Koenen Captivates Urbana Audience

Tilly Koenen, the noted Dutch contralto, appeared in recital at the University of Urbana on Jan. 16, and charmed

her audience with her artistic singing. Her hearers demanded encore after encore after a group of Dutch songs, by Catharine van Rennes, and after a number of songs by Schubert, Wagner and Rubinstein. Miss Koenen was in exceptionally fine voice and renewed former excellent impressions of her ability as an interpreter.

Furthering the Community Singing Idea in Muskogee, Okla.

**M**USKOGEE, OKLA., Jan. 29.—The Ladies' Saturday Music Club is presenting a series of public concerts in the different churches in conjunction with the various choirs. The programs have been given on Sunday afternoons, the proceeds being devoted to charity. The final concert of this series will conclude with a "community sing." The public schools of the city are beginning to carry out plans for "community sings" in the various wards of the city and this, together with the work already being accomplished by the Ladies' Saturday Music Club, will have a widespread and beneficial effect.

## TEACH APPRECIATION IN COTNEY (NEB.) COLLEGE

University to Give Credit for New Music Course—Lincoln Musicians to Lecture

**B**EATHANY, NEB., Jan. 30.—A non-technical music study course will be given soon in Cotney University for the benefit of all the students. Prominent musicians of Lincoln will give lectures occasionally to supplement the work of the University Music Department, according to the *Cotney Collegian*. This appreciation course will be credited at the beginning of the next semester like other subjects. Two books will be used as a basis of study, "What We Hear in Music" and the "Victor Book of the Opera."

Members of the Schumann-Heink Club of the University last week were the guests of Mr. and Mrs. Denver McPherson. A program was given.

Ruth Pilcher, Illinois pianist, was the soloist at the fourth musicale last week.

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"He has a beautiful touch, his tone is very powerful, yet never forced, and his phrasing is a delight to every one who can hear with intelligence."—*The Times, London*.

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## SUPREME ELOQUENCE IN BONNET'S PLAYING

### French Organist's American Début Accomplished in Recital of Great Impressiveness

JOSEPH BONNET, organist. Recital, College of the City of New York, evening, Jan. 30. The program:

*Sonata in D Minor, Alexandre Guilmant; "Soeur Monique," Couperin; Fugue in C, Buxtehude; Gavotte, Padre Martini; Toccata and Fugue in D Minor, Bach; "Romance sans Paroles," Variations de Concert, "Elves," "Chant de Printemps," Bonnet; Improvisation on a given Theme.*

Mr. Bonnet's playing fulfilled the highest expectations that had been entertained of it. An organist of superlative virtuosity, the young Frenchman exerts his truest appeal by an art so consummate and irreproachable in all that makes for good taste in execution and distinction in accomplishment that the superficial facts of his skill are forgotten in the larger musical aspects of his performance. The great hall of the City College held a large audience last week that included many musicians of prominence and interest grew as the evening advanced. Enthusiastic applause greeted Mr. Bonnet at every opportunity and there were also flowers, while the organist, on his part, proffered several encores.

Mr. Bonnet was fortunate in being privileged to give the first taste of his qualities on the superb instrument of the City College, which in its elaborate constitution left him free to work out the finest devices of his fancy. He is not, however, an organist of extravagant tendencies or far-fetched methods. The purity and elevation of his style, his fine restraint, his uncompromising avoidance of meretriciousness in registration must be esteemed as highly as his absolute technical mastery. Indeed, one rarely hears organ timbres selected and commingled with such entire pertinence and felicity. Not once were the ordinarily abused stops projected in a fashion to offend finer tastes. In constant clarity of articulation on manuals and pedals, however great the tonal volume, and in splendid sensitiveness and accuracy of rhythm, Mr. Bonnet's playing also bears the impress of ripest mastery.

It was a rather light program with which the artist elected to introduce himself to Americans and, though interesting and carefully arranged as to length, not rich in weightier masterpieces. It may be hoped that at his coming Aeolian Hall recital Mr. Bonnet will offer some more substantial works. Guilmant's sonata is a pleasing, mellifluous affair and it was brilliantly done. Couperin's "Soeur Monique," more familiar as a violin number, and Martini's "Gavotte" received performances of rare delicacy and charm. The short C Major Fugue of Bach's great predecessor, Buxtehude, gave Mr. Bonnet a notable opportunity to disclose his faculties of polyphonic enunciation and the great event of the occasion was Bach's D Minor Toccata and Fugue, upon which pianists have

## San Antonio Symphony Honors Philanthropist



Scene on the Veranda of the Home of George W. Brackenridge When the San Antonio (Tex.) Symphony Orchestra Gave a Special Program in Honor of the Venerable Philanthropist on His Birthday. No. 1, George W. Brackenridge; No. 2, Arthur Claassen, Conductor of the Orchestra; No. 3, Mary Aubrey, the Soloist; No. 4, C. V. Holland of the San Antonio "Express"; No. 5, Dorothy Pagenstecher, fiancée of Arthur Claassen; No. 6, William Marx, Concertmaster of the Orchestra; No. 7, Walter P. Romberg, Violinist.

**S**AN ANTONIO, TEX., Feb. 1.—Very few musical events of the kind have attracted more local attention than the recent concert of the San Antonio Symphony Orchestra given at the home of the venerable philanthropist, George W. Brackenridge, whose name stands for perhaps more in the way of educational aid

than any man in Texas. San Antonio's greatest park, embracing several hundred acres, was one of his gifts to the city. San Antonio also owes to him the development of its great artesian water supply. The State University has received much from him, and so have many other educational institutions, as well as almost every other form of public development. The concert given in his honor

was therefore something that the whole city and even the State recognized as a fitting tribute to the man who has accomplished so much for the general welfare. The musicians played as if inspired by the occasion. The orchestral numbers were the "Peer Gynt" Suite, Dvorak's "New World" Symphony and the "Lohengrin" Prelude. Mary Aubrey sang two numbers. C. D. M.

been wreaking themselves so insistently this season in Busoni's, d'Albert's or Tausig's transcription. In the organist's own pieces one found the element of surpassing workmanship as well as real musical fascination. At the close of the recital he added Bach's D Major Fugue in a manner as stirring as Percy Grainger's.

Much interest attended Mr. Bonnet's improvisation on themes offered by the audience. In view of the disuse into which the practice of extemporization has fallen, his feat commanded the greater respect. He selected two themes

—one a melodious motive in the nature of a fugue subject, the other a Gregorian tone. Upon the first he built a short but delightful series of variations. Of the second he made a more massive structure, abounding in contrapuntal ingenuities, varied in rhythm and harmony, stoutly built and rich in musical imagination. It was a thrilling exhibition of technical resourcefulness united to an alert fancy and an intuitive sense of style. In the great modern French school of organists, Mr. Bonnet is, indeed, a worthy successor to Guilmant.

H. F. P.

### Beatrice Harrison Sails in Advance of New Submarine Warfare

A person high in the confidence of the United States Government, having advance knowledge of Germany's U-boat war declaration, warned Beatrice Harrison, the English 'cellist, who was in this country, to hasten her departure for England. Miss Harrison had booked passage on the Philadelphia some weeks ago, but cancelled it, intending to sail on the St. Louis, which was scheduled to leave on Feb. 3. When she received the warning, however, she hurried to New York from Washington, where she had appeared in concert, and boarded the Philadelphia, which sailed Jan. 27.

### Cherniavsky Trio in Its Second New York Recital

The Cherniavsky Trio gave its second New York recital at Carnegie Hall on Jan. 23. As in their previous appearance, the three brothers proved themselves to be sterling musicians. The program contained music by Schubert, Goltzmann, Chopin, Ernst, Glinka, Schubert and Brahms.

### WINS A DOUBLE VICTORY

#### Daisy Webb Captures Oklahoma Contests in Both Voice and Piano

MUSKOGEE, OKLA., Jan. 30.—The State contest of the National Federation of Musical Clubs for young professional musicians of the State of Oklahoma was held in the ballroom of the Hotel Severs, Muskogee, yesterday. Daisy Maud Webb of Muskogee won first both in the voice and the piano contests. Miss Webb is a graduate in piano of the New England Conservatory of Music in Boston and was also a voice student there. She is a charming girl of Indian descent. Miss Webb will enter the district contest in February, in which there will be entered contestants from ten other States.

Mrs. E. D. Bevitt, assisted by Mrs. F. M. Davis, Mrs. W. H. Davis and Mrs. D. E. Melton, had charge of the arrangements and the judges were Mrs. Mark Evans of Wagner, Mrs. O. L. Frost of Tulsa and Mrs. Dickinson of Nowata.

L. C. S.

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**BOSTON DAILY ADVERTISER**—“Dr. Kunwald made a very favorable impression in all of his work. One need not speak of the routine of the conductor, the decisive beat, the control of his forces, etc. Such an ensemble as was attained last evening speaks of drill mastership, of good and faithful rehearsing.

“The orchestra is more than good, it is finely equipped in every department. The balance of the strings, the clearness of the inner voices, violas and second violins, was remarkable.”

**BOSTON JOURNAL**—“Relatively speaking, there are many fine orchestras besides the one that makes its permanent home in Symphony Hall. Boston witnessed a new demonstration of this fact when the Cincinnati Symphony Orchestra gave its first concert here at the Back Bay Auditorium. The visitors gave an admirable performance and were most cordially received by a large audience.

“Dr. Ernst Kunwald is a typical German leader, a man of keen musical intelligence, dramatic feeling and stern authority, and, in spite of his rather militant style and bearing, a musician with a tender regard for the simple, heart-reaching themes that underlie the best of German music.

“The orchestra is a well-rounded organization, containing an unusually large number of youthful members, and with string sections whose predominant bright and sparkling tone, precision of attack and finished phrasing last night gave much distinction to the performance. Several of the solo players also proved themselves musicians of exceptional ability.”

**BOSTON DAILY GLOBE**—“Cincinnati has just reason for pride in its orchestra. The spirit of the orchestra is fresh, unjaded, eager. This no doubt is reflected in part from the conductor.”

**BOSTON EVENING TRANSCRIPT**—“Since Mr. Stock and the Chicago Orchestra visited Boston several years ago no conductor and band from the Middle West have been applauded so heartily as were Dr. Kunwald and his men from Cincinnati at Symphony Hall last evening. The leader himself was cordially received when he first came to his place; generous plaudits rewarded the playing of the prelude to ‘Die Meistersinger,’ with which the concert began; Beethoven’s ‘Pastoral Symphony’ followed, and at the end the conductor was twice or thrice recalled and the orchestra, according to custom, brought to its feet. Louder and longer even was the clapping at the close of Strauss’s ‘Sinfonia Domestica’ and of the concert as well. At least three times Dr. Kunwald made his bow and once more his band, again standing, shared the plaudits. The audience also was more numerous, of finer quality and more interested than these orchestral expeditions from the Middle West usually assemble in Boston.”

**NEW YORK AMERICAN**—“With Dr. Ernst Kunwald as commander the Cincinnati

Symphony Orchestra came, played and conquered last night in Carnegie Hall.

At half-past ten, when the programme had come to an end in a burst of resonant glory, the audience, rising as if by one irresistible impulse, shouted, stamped and clapped hands in delirious excitement, some enthusiasts even climbing up on their chairs.

It was the first concert Cincinnati’s finely trained aggregation of musicians had ever given in New York that caused this extraordinary scene, and surely it will not be the last. No visiting orchestra in the last fourteen years has evoked such a storm of approval; no conductor since Wassily Safonoff has aroused such tumultuous applause.

“It must be confessed that concerts as stimulating and inspiring as that which our guests from the West offered on this occasion are not common in this throbbing centre of musical and social competition. One may well question, too, whether any of our much-admired local conductors have given in recent years such plastic, such euphonious and such dramatically eloquent interpretations as did Dr. Kunwald last night of Wagner’s ‘Meistersinger’ prelude, of Beethoven’s ‘Pastorale’ symphony and of Richard Strauss’s great ‘Sinfonia Domestica.’

After this experience, indeed, there need be no hesitation in acclaiming Dr. Kunwald as one of the most musicianly and masterful symphonic conductors now in this country. Cincinnati ought to be proud and some other cities envious.

“Dr. Kunwald has an unusually well-developed sense of beauty, a fine apprehension of tonal graduates and color, a keen ear for dynamic balance. That is why the men under his baton, instead of playing as most orchestras play, spin out tone in sustained song. That is why Beethoven’s ‘Pastorale’ was so exquisitely transparent and fluid last night in the performance it received. That is why Strauss’s marvellously interflowing cantilena, even in most prodigious contrapuntal swirl of grandiose fugal finale, was always palpable for the ear and vitally expressive.

“An orchestra that can give a performance of Strauss’s ‘domestic’ symphony such as New Yorkers heard last night—a bravura achievement it was, and nothing less—is surely a virtuoso orchestra.”

**NEW YORK EVENING POST**—“Last night the Cincinnati Orchestra, Dr. Ernst Kunwald conductor, gave a concert in Carnegie Hall, which was evidently much enjoyed by a large audience.”

**NEW YORK GLOBE**—“The Cincinnati Symphony Orchestra, let it be said at once, is a good orchestra, and Dr. Kunwald a capable and interesting conductor. The performance of the ‘Pastoral’ symphony was not technically flawless, but it was steadily interesting. Dr. Kunwald indisputably held back the pace at times, and yet the scherzo and thunderstorm

in which he made some novel points, I have rarely heard any conductor make so effective.

“For doing Strauss’s ‘Domestic Symphony’ he has our gratitude. Our local orchestras have neglected it, while they have played ‘Death and Transfiguration’ almost into a paradoxical grave, and even ‘Don Juan’ and ‘Till Eulenspiegel’ too often. The ‘Domestic Symphony,’ of which many of those present must have retained only a hazy recollection, if any, turned out rather surprisingly engrossing, and not only as a great orchestral fabric by one of the chief masters of the modern orchestra.

“It was good to hear the ‘Domestic Symphony’ again, and through the medium of so superbly sympathetic, so superbly spirited a performance, Dr. Kunwald, who disdained to open the score on his rack, conducted as if he loves the work and with a gusto quite unbounded. The stirring close brought from the large and unmistakably friendly audience a revitable ovation for the orchestra and its conductor, which the presentation of a huge wreath to the latter did nothing to still.”

**NEW YORK SUN**—“As a conductor Dr. Kunwald is not unknown here, he having in 1906 conducted a Philharmonic concert. Dignified and of calm, commanding presence, he proved himself when at the head of his own forces last night to be a leader of fine ability generally. Conducting without a score his reading of the Beethoven Symphony was the leading feature of interest, and following it his efforts were rewarded by an enthusiastic demonstration.

“The band played with accuracy of attack, good precision and richness and fine balance of tone; the respective choirs of strings, wood and brass acquitted themselves well, while the spirit imbuing the work of the entire orchestra was excellent. The concert was heard by a large audience.”

**NEW YORK HERALD**—“At its first concert in New York the Cincinnati Symphony Orchestra scored a real success at Carnegie Hall last night.

“Before the symphony was finished Dr. Kunwald had demonstrated his ability as a conductor and the worth of his players in most convincing manner.

“The orchestra is well balanced and contains excellent players. The wood winds in particular were noteworthy.

“After the final number, Strauss’s ‘Sinfonia Domestica,’ which had not been presented here in several years, there was a real demonstration such as had not been seen in Carnegie Hall at any orchestra concert this season. It was played brilliantly, the finale being very forceful. There were shouts of ‘Bravo!’ and the applause lasted several minutes, few in the audience leaving till Dr. Kunwald had come out several times to bow his acknowledgments. All of the numbers were directed from memory, without the aid of a score.”

*Dates for 1917-18 beginning January 1st*

KLINER L. ROBERTS, Manager

12 Times-Star Building, Cincinnati, Ohio

## CHATTANOOGA WELCOMES THE PROPAGANDA

John C. Freund Gives Last of His Series of Southern Addresses in Tennessee—MacDowell Club Sponsors Visit, Which, It Is Predicted, Will Have Wholesome Effect on Local Musical Development

CHATTANOOGA, TENN., Jan. 20.—For some time past the members of the musical profession and music-lovers of Chattanooga have been awaiting with keen interest the promised visit of John C. Freund, the editor of *MUSICAL AMERICA*, reports of whose cordial reception and success in a number of Southern cities had reached here.

Mr. Freund, who came under the auspices of the MacDowell Club, arrived from Birmingham on Thursday morning, and was met at the railroad station by Mrs. John L. Meek, president of the club and a number of ladies and gentlemen, who took him on an automobile ride about the city. In the evening Mr. Freund was a guest at a dinner party given by Mr. and Mrs. Houston Harper at the Patten Hotel.

After the dinner a reception was given at the Patten Hotel in Mr. Freund's honor, which was attended by all the leading musicians, music teachers and many prominent society people.

The next morning he spoke before some 700 or 800 pupils at the High School, and at the close of his address, which lasted about an hour, received an ovation from the young people. After Mr. Freund had made his address at the High School, he heard one of the pupils, a young girl of seventeen, Miss Macdonald, sing some songs by the American composer, Cadman.

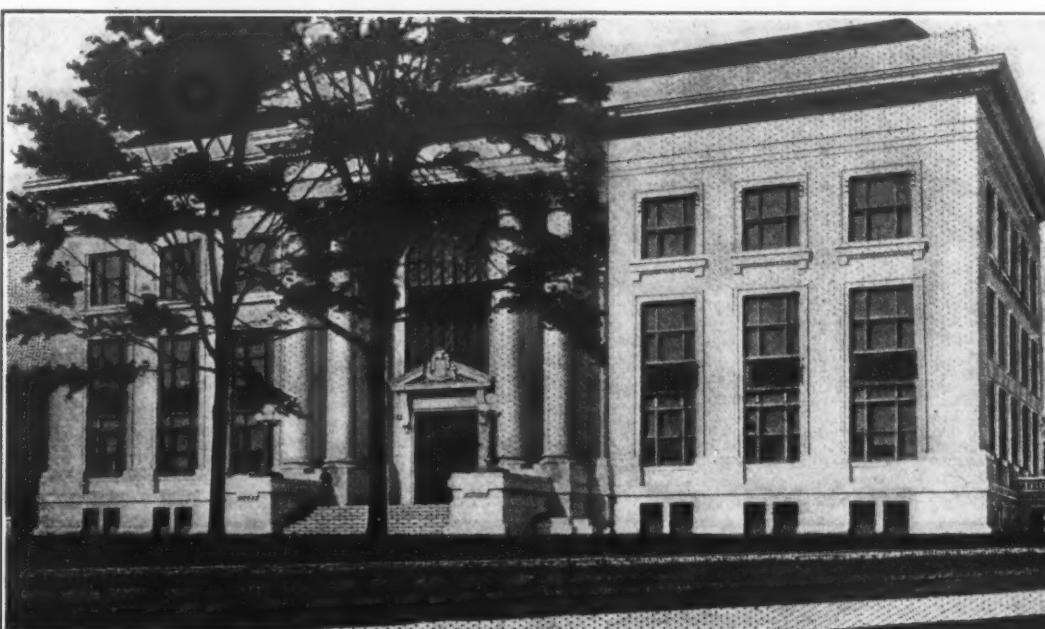
At a mid-day luncheon he spoke before the Rotary Club and received the rare distinction of having the allotted time for the luncheon, which is rigidly adhered to, extended ten minutes, in order that the members of the club might hear more from him on the subject of music. They gave him a great welcome.

Prof. Roy Lamont Smith introduced Mr. Freund at the club as the editor of a paper recognized as the best publication of its kind in the country.

### Court House Auditorium Crowded

In the evening Mr. Freund spoke to a capacity audience in the Court House auditorium. Before his address Alexa Stirling, a society girl, a champion golf player and a fine violinist, deeply interested in Mr. Freund's propaganda, came specially from Atlanta to play a couple of numbers. She received so much applause that she granted an encore. She played part of the prelude from Saint-Saëns's "The Deluge," a Swedish song and a Spanish dance. Miss Stirling was accompanied on the piano by Lora Woodworth in a very musically manner.

In introducing Mr. Freund, Mrs. Meek, president of the MacDowell Club, commended his achievement as having been



Court House in Chattanooga, Tenn., the Auditorium of Which Was Crowded for John C. Freund's Recent Address

the first in liberating the American people from the traditional habit of imagining that all musical development is in the keeping of European musicians.

In the opening of his address Mr. Freund, after thanking the press for the generous space devoted to his work, expressed his appreciation of the many social and other courtesies shown him, particularly by Mr. and Mrs. H. Harper, at the Hotel Patten. He said that he felt grateful to Mrs. John L. Meek, president of the MacDowell Club, whom he had the pleasure of meeting when he began his campaign in Atlanta four years ago. He expressed appreciation of the courtesies shown him by Mrs. Morris E. Temple, the distinguished president of the Chattanooga Music Club, which, he said, had for years done much for the cause of music in Chattanooga, more particularly because it had always encouraged and presented local talent, which, in his opinion, is the "need of the hour"—namely, to help local musical people when they are worthy. He referred to the good start already made by the Junior Music Club, which had fine prospects. Chattanooga had also a Music Circle, ably presided over by Mrs. C. B. Wahley.

### Church Music in Chattanooga

Mr. Freund said he understood that the church music of the town was good and above the average, though he was astonished to hear that only one church paid salaries to the singers. One of the reasons why the church music was above the average was that there were a number of fine organists in the city, among them that fine musician and noted composer, Roy Smith. Then there was Benjamin J. Potter, an organist and musician of the first rank.

Among the local musicians in Chattanooga Mr. Freund said the people of Chattanooga could take a just pride in Joseph O. Cadek, the violinist, whose whole family was musical and who had done more for the musical uplift of Chattanooga than anyone else, and who had again and again brought artists of distinction to the city.

Mr. Freund said he had understood that music in the public schools had

been somewhat neglected. In this regard he said he thought he had been somewhat misinformed, though music in the schools was not as far advanced as it is in many other cities. Yet, he said he had heard Mrs. M. E. Colgrove accompany a young girl of seventeen, Miss Macdonald, who sang some songs by Cadman, with a fine, clear, vibrant voice and with splendid appreciation of the character and sentiment of the music which she was singing. He believed that Miss Macdonald would some day prove to be a credit and an honor to Chattanooga.

He expressed his pleasure at the warm welcome given him by the High School children when he spoke to them, through the courtesy of Mr. Walter E. Ervin, the principal, and Mr. Charles Winder, Superintendent of Schools.

### A Local Auditorium Needed

Then Mr. Freund took up the question of the great need of an auditorium in the city, particularly an auditorium for the High School children, who were now herded in a large room not fit for one-half the number that assembled there.

Among the musicians of note in Chattanooga, he also mentioned Ottaker Cadek, son of the distinguished Joseph O. Cadek. He said he presumed that all Chattanoogans knew that Oscar Seagle, noted singer, for years with the great Jean de Reszke, was a fellow townsmen.

Among those who have worked for the cause of music in Chattanooga, he said, are Mrs. Dwight Montagu, Mrs. C. C. Nottingham, M. E. V. Chapin, Mrs. John A. Patten and Mrs. Z. C. Patten.

Mr. Freund said he hoped, should he ever come again to Chattanooga, that he would find an auditorium worthy the culture, as well as the enterprise, public spirit and wealth of the city.

Closing this portion of his address, he paid his compliments to Alexa Stirling of Atlanta. He told her that she was distinguished as an artist as well as an athlete. He said that she represented that splendid home talent for the just recognition of which he was fighting.

All through Mr. Freund's address, which was on the same line of those delivered in other cities, the various points, both humorous and serious, were taken up by the audience, one of the largest and most representative that ever assembled here. He spoke for over two hours, held the absolute attention of his hearers from start to finish, and at the close was rewarded by applause which lasted several minutes. A number of those who heard him came up and congratulated him.

Since Mr. Freund left it is the general

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incomparable teacher  
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friend, in remembrance of  
my pleasure in having heard  
your pupils, who, under your  
masterly direction, must give  
the results dreamed of and  
desired by you and by Lyric  
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opinion that his visit will give new impetus to musical affairs in this city.

Mrs. Meek and the members of the MacDowell Club were complimented for their enterprise in inducing Mr. Freund to come to us.

### Comments of the Press

The press devoted columns and columns to him while he was here. The *Chattanooga Times* said in an editorial:

"John C. Freund, the editor of *MUSICAL AMERICA*, has devoted a lifetime to the promotion of the best there is in the musical art. Mr. Freund gives his time and talent gratuitously to the cause, and his lectures are free to all who want to hear him. . . . His visits to other cities have been signal success, and he has always left them stimulated by his enthusiasm and encouraged by his healthful optimism."

On Friday morning Mr. Freund left for New York. His coming will long be remembered.

G. O.

## SYMPHONY CLUB REVEALS ITS INCREASED SKILL

New York Women Players Find Rothwell an Inspiring Leader—Mme. Kurt Their Soloist

A benefit concert for the pension fund of the Presbyterian Hospital training school for nurses was given at Aeolian Hall, New York, Jan. 31, by the Symphony Club of New York. This organization, founded by David Mannes and already heard here under his leadership, was conducted this time by Walter Henry Rothwell. The violin and viola sections are filled entirely by young women. In the other departments members of the New York Symphony lent a helping hand. The program offered Schubert's "Unfinished" Symphony, Liszt's "Orpheus," Pierné's "Watch of the Guardian Angel," Jaernefelt's "Praeludium" and the "Blue Danube" Waltz. Melanie Kurt appeared as soloist and contributed "Die Allmacht," Tschaikowsky's "Adieu Forêts" and an encore.

The players did very much better work than when last heard here, disclosing far more technical security. Indeed, the first violins acquitted themselves quite creditably, while the comely young concertmistress fully earned the bunch of roses presented her after the number in which she performed seven or eight solo bars. Mr. Rothwell did valorous things with the motley aggregation over which he presided and, though he could obviously not obtain such effects as from a body of veterans, he managed as far as circumstances permitted to display those splendidly stimulating and vital qualities of leadership which he showed so stirringly last summer and which stamped him as one of the great conductors of the time. As it was, he gave a lucid presentation of the Schubert and Liszt works, with delightful accentuation of significant details, and obtained in the Strauss waltz, even from these inexperienced players, much of that true Viennese swing which makes his performances of these masterpieces of dance music irresistible.

Mme. Kurt sang the Schubert and Tschaikowsky numbers most lustily and was plentifully applauded and beflowered.

H. F. P.

Enthusiasm for Minneapolis Symphony Series in Houston

HOUSTON, TEX., Jan. 28.—The Minneapolis Orchestra, Emil Oberhoffer, conductor, last night completed a series of three concerts given here before audiences that averaged 1000 each. The enthusiasm of those in attendance waxed steadily stronger as the concerts progressed, the climax of enthusiasm being reached with the closing program. The first night's soloist, Wynne Pyle, pianist, was given a great ovation.

W. H.

# MERLE ALCOCK

*The Noted Contralto*  
is singing

**In Fountain Court**  
By Alexander Russell

**The Indian Serenade**  
By A. Walter Kramer

**Spring Rapture**  
By Harry M. Gilbert

**The Fields o' Ballyclare**  
By Florence Turner-Maley

**Little Sleeper**  
By W. Franke Harling



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# CECIL FANNING

## Baritone



### BUFFALO

Buffalo Express

#### FLATTERING RECEPTION GIVEN GIFTED YOUNG BARITONE

Few artists who make their first appearance in Buffalo receive such flattering recognition as did Cecil Fanning, the gifted young Irish-American baritone, who gave a song recital before the Chromatic Club yesterday afternoon in Orpheus Hall.

Mr. Fanning presented a program which was a model of euphonious arrangement and brilliantly it disclosed this artist's gift of all phases of song interpretation. His ingratiating personality, felicity of phrasing, skillful play upon emotions, and his impeccable diction, all add to the effectiveness of his vocalization. His voice is a baritone of extensive range and flexibility, which responds readily to any demand made upon it, and his cultivation is of the highest. His first number, air from "Orfeo," Monteverde, was delivered with elegance of style, while the air from "Richard Coeur de Lion," by Gretry, was a superb offering in which some stirring declamatory singing was a feature.

#### Buffalo (N. Y.) Courier

The singer is endowed with a resonant voice of most pleasing quality, which is admirably produced and controlled, with abundant temperament and with a personality and magnetism which win at once. He has unusual power to paint a musical mood, by tone color, facial expression and spontaneous gesture. Where all was so excellent it is not easy to particularize, but special note may be made of the absolutely novel French songs, which sprung from the people centuries ago, "Le Cycle du Vin" and "Jean Bete," as also the encore, "Le Petit Bois d'Amour." In these Mr. Fanning's work recalled that of the French artist, Edouard Clement, so finished and so convincing was it. His artistic and beautiful interpretations aroused great enthusiasm and he was obliged to respond to many demands for more.

*At Mr. Fanning's Second Aeolian Hall Recital, Jan. 19, 1917, he drew one of the largest and most enthusiastic audiences of the season. He was forced to respond to nine encores.*

### SOME PRESS COMMENTS:

#### NEW YORK

Henry T. Finck in "The New York Evening Post," January 20, 1917.

#### FANNING and TURPIN

Everybody has heard of the barber who, on asking what was wanted, was told, "Silence—and not much of that." Time was when singers were merely musicians—and not much of that. To the words to which their tunes were wedded they paid not the slightest attention. "Bete comme un tenor" was one of Voltaire's aphorisms.

We have changed all that. Tenors and baritones today are at least expected to bring out the poetic contents of what they sing, as well as the melodies. Not all, to be sure, succeed in living up to the new ideal. Prominent among those who do is Cecil Fanning. The fact that he is himself a real poet (whose verses are being set by several American composers) guarantees his paying proper heed to the text of the songs he delivers. To hear him sing Loewe's "Erlking" is almost to be convinced that Wagner was right in saying that this is even a finer setting of Goethe's poem than Schubert's; but when you hear Fanning sing Schubert you change your mind again, partly, too, because his pianist, Mr. Turpin, helps him so eloquently to bring out the genius of this music.

On his Aeolian Hall program yesterday Mr. Fanning had not only Loewe's "Erlking," but the same composer's great ballad, "Edward," which, as Mr. Fanning sings it, with his fine baritone voice and theatrical delivery, becomes a thrilling miniature music drama. He was also heard in songs by Rubinstein, Wolf, Grieg, Rachmaninoff; in old French songs, and in an American group, including a setting of his own poem, "A Sicilian Spring," by Francis Hendriks, concerning which there was this interesting note in the program: \* \* \*

W. J. Henderson in "The New York Sun."

Cecil Fanning gave a song recital before a large and enthusiastic audience. Mr. Fanning seems to be delightfully at home in respect to natural ease of delivery in each song. He possesses a voice of agreeable quality and he uses it with uncommon skill. His style throughout his program was excellent, and so was his diction.

Richard Aldrich in "The New York Times."

Cecil Fanning faced a surprising attendance at Aeolian Hall yesterday afternoon. From Rubinstein's "Persian Songs" to some old French, and later American, the singer ranged a wide variety of tone and style.

H. E. Krehbiel in "The New York Tribune."

He possesses a voice of great richness and flexibility, and one which he produces with singular ease and fluency.

Grena Bennett in "The New York American."

It was in a double capacity of poet and singer that Cecil Fanning appeared in Aeolian Hall yesterday afternoon. He gave his annual song recital, and to him was credited the charming lines of "A Sicilian Spring."

Mr. Fanning is a young and intelligent baritone, who made a favorable impression on local music lovers a year ago. He possesses many of the attributes that go to make a successful vocalist. He has a rich and sympathetic voice of good range.

The singer was well supported by H. P. Turpin at the piano.

Paul Morris in "The New York Herald."

He has a good voice, which he uses skillfully.

Sigmund Spaeth in "The New York Evening Mail."

The beauty of Mr. Fanning's voice and his powers of interpretation are unquestionable.

The New York Evening Sun.

Cecil Fanning's song recital regaled the afternoon hours in an unimpeachable manner.

The New York Evening Journal.

Mr. Fanning again proved himself an interesting singer.

Pitts Sanborn in "The New York Globe."

Mr. Fanning was loudly applauded by an audience of good size. He has natural talent as a singer.

#### CLEVELAND

Archie Bell in "The Cleveland (Ohio) Plain Dealer," Dec. 23, 1916.

Mr. Fanning is not merely a first-rate singer with a good baritone voice; HE IS A GREAT INTERPRETER OF SONG, PROBABLY AS CLOSE AN APPROACH TO THE GERMAN LIEDERSINGERS OF REPUTATION AS AMERICA HAS PRODUCED.

Personally, I like him best in the intensely stirring and dramatic songs, where he rises to big heights, perfectly creates the atmosphere in a phrase or two and paints a finished picture before he leaves it. It is as if the curtain had risen at the beginning of a dramatic episode with scenery, and as if it had fallen after the enactment of the drama. And to do this four or five times in twice as many minutes, with a change of locale and characters, and to do it impressively and convincingly, is splendid art.

Mr. Fanning is also pleasing in swinging ballad. His diction and enunciation and style are distinctive, even when so many singers are attempting to carve names for themselves in this difficult field.

James H. Rogers in "The Leader," Cleveland (Ohio), Dec. 23, 1916.

Mr. Fanning's versatility is remarkable. He invests his purely lyric numbers with unfailing charm,

and he displays an ability no less convincing in dramatic narrative, of which he gave indisputable proof in the rendition of Loewe's "Erlkoenig."

There was a bit of clever acting in conjunction with the vivacious presentation of two old French airs. In general, this sort of thing does not enhance the effectiveness of concert songs. When done as well as Mr. Fanning does it, however, it lends an attractive touch of realism.

"The Press," Cleveland (Ohio), Dec. 23, 1916.

#### FANNING AN INTERPRETER

Cecil Fanning not only possesses a voice in the highest state of artistic cultivation, but what counts for even more, an interpretative faculty that imparts to his splendid vocalization the mental qualities of that rare accomplishment—an interpreter.

Singing has been qualified as spoken song, and in its exposition the textual content is as important as the vocal equipment.

It is for this reason that I place Fanning as ONE OF THE BEST INTERPRETERS OF SONGS IN THE RECITAL FIELD.

He sings with fine artistic finish, but he also presents to his audience the import of the text he uses.

Also, he has the rare faculty of imparting to his songs an atmosphere of realism that at once classifies them as he presents them.

Address, H. B. TURPIN, 601 Conover Building, Dayton, O.

## DETROIT PIANIST RETURNS TO HOME CITY IN RECITAL

Alexander Wurzburger Shows Results of His Training Abroad—Hear Homer, Gerhardt and Muck's Players

DETROIT, MICH., Jan. 30.—Detroit welcomed the return of one of her sons in the person of Alexander Wurzburger, pianist, at the Hotel Statler on the evening of Jan. 25. Mr. Wurzburger, who has but lately returned to the city from abroad, on this occasion gave Detroit its first chance to gauge the fulfillment of the promise made by this young artist at the time of his leaving the city to take up his studies abroad. A taxing, serious program enabled him to exhibit a fine skill in technique and a ringing tone. His performance was worthy of high praise.

The Central Concert Company presented Mme. Louise Homer at Arcadia on Jan. 23. Mme. Homer won the sincere admiration of a large audience. She sang "The Lost Chord," with effective organ accompaniment by Charles Frederic Morse of this city. Florence McMillan at the piano gave most satisfactory support to the artist.

Mrs. Robert L. Messimer presented Elena Gerhardt in recital at the Hotel Statler on Friday morning, Jan. 26. Walter Golde at the piano was eminently satisfactory.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, played the annual Wagnerian program in the Detroit Orchestral Association Course on Jan. 27.

E. C. B.

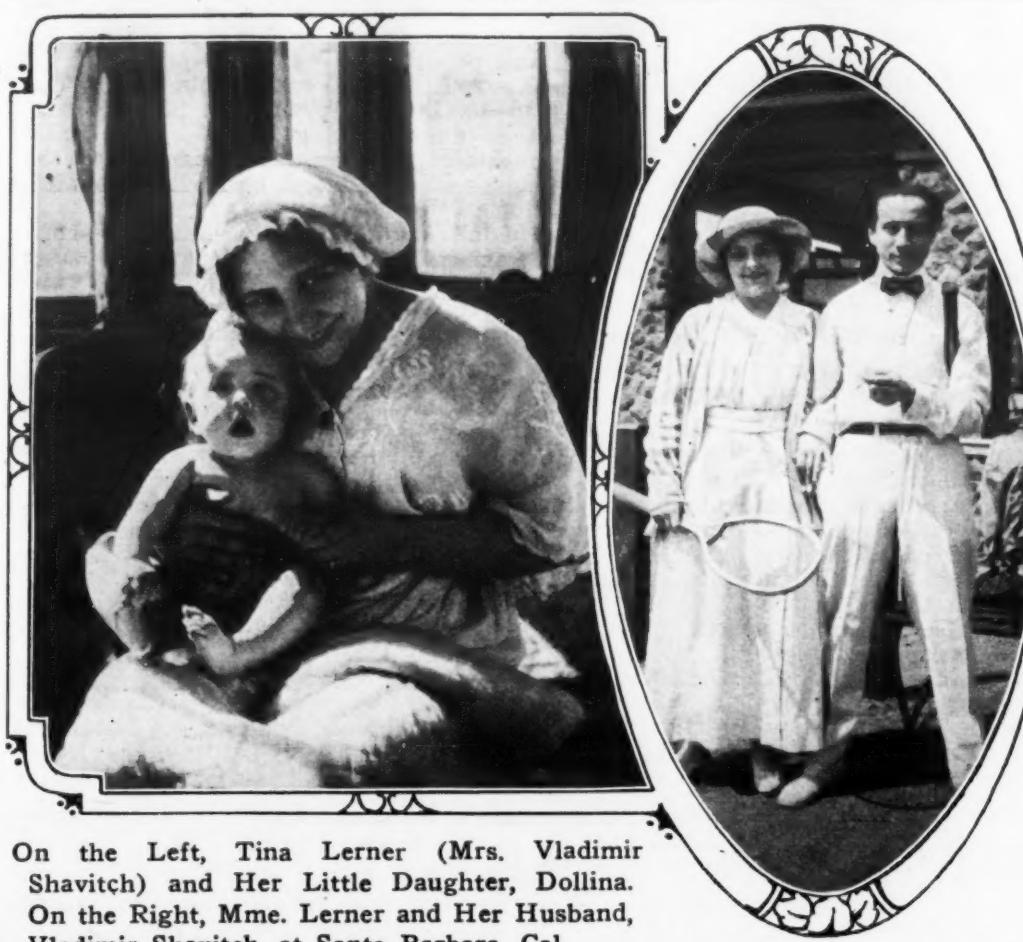
### Canadian Engagements for Emma Roberts

Emma Roberts has been engaged to sing the contralto part in Max Bruch's "Arminius," which will be sung by the Derby Choral Society of Derby, Conn., under the direction of Dr. Horatio A. Parker on Feb. 20. This engagement follows the successful recital which Miss Roberts gave recently for the members of the Woman's Club of Derby. On March 1, Miss Roberts will give a song recital for the Woman's Musical Club of Toronto, and on the 5th will repeat the program for the Women's Musical Club of Winnipeg. She will then fill engagements in Minnesota, Illinois and Ohio before returning to New York.

### Program of Foster Songs Pleases Large Chickering Hall Audience

An entire program given over to vocal compositions by Fay Foster, the American composer, afforded pleasure to a large audience in Chickering Hall on the afternoon of Feb. 3. The following capable soloists presented the program: Harriet Bawden, soprano; Pauline Jennings, soprano; Adelaide Tydeman, contralto; Calvin Cox, tenor, and Grant Kelliher, baritone. Miss Jennings sang the "Five Songs of Childhood" in costume, and Miss Tydeman three new "Japanese Sketches," also in costume. Miss Foster accompanied all of the singers.

## Tina Lerner's Daughter Showing Influence of Musical Heredity



On the Left, Tina Lerner (Mrs. Vladimir Shavitch) and Her Little Daughter, Dollina. On the Right, Mme. Lerner and Her Husband, Vladimir Shavitch, at Santa Barbara, Cal.

**TINA LERNER**, the distinguished Russian pianist, who will tour this country in recital next season, and her husband, Vladimir Shavitch, are intensely proud of their little daughter, Dollina. Mme. Lerner and her husband have been spending the last year in California, and one of the photographs used with this article shows the pianist holding her baby in her lap. Both snapshots were taken recently in California.

### JAMES FRISKIN'S RECITAL

#### Young English Pianist the Possessor of Many Fine Attributes

James Friskin, a young English pianist, who has been heard in this city before, gave a recital in Aeolian Hall, New York, Friday evening of last week for the benefit of the Professional Classes War Relief Council of England. His program, unconventional enough in make-up, if not of evenly sustained musical interest, included Busoni's arrangement of Bach's C Major Toccata and Fugue, Schubert's seldom heard Sonata in A Major, a Nocturne of his own three poems—"Solitude," "Ecstasy" and "Sunset"—by the English composer, Frank Bridge, and numbers by Debussy, Albeniz and Chopin.

The parents of little Miss Dollina say that she already shows promise of musical gifts and that she displays a strong liking for modern music, her favorite lullaby being a tune from Stravinsky's "Pétrouchka."

Present indications are that the coming season will be one of the most successful Mme. Lerner has ever had. She will make a coast-to-coast tour, and will be heard in numerous recitals and concerts with orchestra.

Mr. Friskin is an excellent pianist. He is sincere, earnest, musical to his finger tips, has abundant technique, a finely graded, luminous tone and an alert sense of color values, and possesses, in addition, imagination and temperament, sensitiveness and poise. The Bach, Schubert and the various modern pieces he invested with their proper attributes of style and expressional eloquence. His own "Nocturne," moreover, showed him the possessor of a definite talent for composition.

H. F. P.

Harold Hurlbut of Portland, Ore., is the author of a valuable little volume entitled "Voice Fundamentals." It is dedicated to his teacher, Giuseppe Campanari, and deals with breath control, tone placement, etc.

## Mme. BUCKHOUT

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- ¶ 100 Songs have been dedicated to her by noted American and European Composers.
- ¶ She is now giving her Second Annual Series of Recitals by American Composers; these occur every Saturday afternoon at 3 o'clock at her New York Studio.

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## AEOLIAN HALL CROWDED FOR MISS VANE'S RECITAL

Three Hundred Admirers of the English Soprano Forced to Find Seats on the Stage

It seems safe to record that no artist but an established favorite has attracted to a New York concert hall such an audience as foregathered in Aeolian Hall on Thursday evening of last week for the recital of Sybil Vane. The diminutive English soprano attracted a good deal of favorable attention when she appeared here last season, but in the ordinary process of things it takes a great deal more than even the measure of favor she obtained then to crowd a house as Aeolian Hall was crowded in this case. Almost every seat in the parquet was occupied and about 300 persons sat on the stage. The singer received flowers enough to content the heart of a veteran and was applauded to the echo.

That Miss Vane's singing merited this tribute we are not prepared to admit unreservedly. At its best her voice has a certain purity and lyric charm. But its best is not often sufficient to counteract the effect of its whiteness of timbre and frequently penetrating quality, or to conceal manifest defects of vocal technique. She sang some of her simpler numbers with grace, though she evinced no especial sense of interpretation or style. Her program included airs by Haydn and Handel, as well as songs by Beethoven, Brahms, Strauss, Wolf, Fauré, Debussy, Hageman, Horsman and others. She gave also a Welsh song, which was redemand.

Richard Hageman played excellent accompaniments.

H. F. P.

### Edgar Schofield in Mamaroneck Recital

Edgar Schofield, baritone, assisted by Fanny Mera, accompanist, gave a song recital under the auspices of the Village Improvement Society of Mamaroneck, N. Y., on Feb. 5. Mr. Schofield sang German, French and English songs, including several of those which found favor when he gave his New York recital in December. He will sing at Brownsville, N. Y., on Feb. 18 and in March will take part in two festivals in Ohio—with the Springfield Choral Society in Springfield and at Denison University in Granville. Another important Schofield engagement later in the season will be at the biennial meeting of the National Federation of Women's Musical Clubs in Birmingham, Ala., in April.

### Brief Oriental Opera Produced Under Auspices of Detroit Church

DETROIT, MICH., Jan. 30.—Last night the delightful one-act Oriental opera, "The Pagoda of Flowers," by Amy Woodforde-Finden, was given under the auspices of the First Universalist Church in McCollester Hall. Jason Moore, the church's organist, presented his solo quartet, which was assisted by twenty other singers. The vocal ensemble was fresh and invigorating. Ruth Marr, soprano; Helen Kennedy, alto; Marvin Stoddard, basso, and Frank Grover, tenor, were the principals.

### White House Box Party Attends Recital of Elman in Washington

WASHINGTON, D. C., Jan. 31.—Mrs. Wilson Greene presented Mischa Elman, violinist, on Jan. 30, in a concert which displayed the skilful technique, the sympathetic interpretation and beauty of tone of the young artist. He gave a program of varied compositions. Mr. Elman was enthusiastically received and responded generously to encores. The audience included many from diplomatic and official circles, including a box party from the White House. W. H.

### Zoellners Introduce Hill's Quartet in Ada, Ohio

ADA, OHIO, Jan. 31.—The Zoellner Quartet gave a concert under the auspices of the Choral Society on Jan. 29, delighting a large, enthusiastic audience. As an added number they played the "New Zealand" Quartet of Alfred Hill. This was its second performance in America.

Under the direction of George Sawyer Dunham, organist and choirmaster, the choir of Porter Church of Brockton, Mass., gave an "all-Russian" musical program at the Vesper service on Sunday evening, Jan. 28.

Under the auspices of the People's Institute of Brooklyn, the Kaltenborn String Quartet was heard at Commercial High School on Jan. 21.

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**ROTHIER VENTURES INTO RECITAL FIELD**

Metropolitan's French Bass Appear at Aeolian Hall—  
German Songs Censored

Leon Rothier, the Metropolitan's French bass-baritone, ventured into the recital field at Aeolian Hall, New York, last Monday afternoon. His audience was not large, but it was demonstrative. The program, preponderantly French, contained airs and songs by Rameau, Lully, Lemaire, Saint-Saëns, Duparc, Chausson, Tosti, Erlanger; the old English "My Lovely Celia," and "When Dull Care"; Cadman's "O Moon Upon the Water" and MacFadyen's "Inter Nos," and an Italian group by Caldara, Secchi and Sibella. Some German numbers by Brahms, Wolf, Kaun and Hermann were to have figured on the list, but a note in the program books announced the substitution for these of the "Two Grenadiers" and some French songs, presumably for patriotic reasons.

Patriotism is a very prizeable thing at the present moment, but it is woefully misplaced and impolitic when it discriminates against the great things of art. Intelligent and music loving Americans

will discountenance nothing more speedily than the attempt to slight any German master from Bach to Wagner, for these are primarily revered for their universality. It is to be hoped the future will bring no further errors of this sort.

In opera Mr. Rothier has won a great deal of esteem for his agreeable voice and praiseworthy artistic qualities. He is a routined and serviceable singer. But he did little to prove last Monday that he ranks among those exceptional operatic personages who can brave the rigors of the concert hall with impunity. Some things, such as Lully's "Bois Epais" and Saint-Saëns's interminable "Pas d'Armes du Roi Jean" he sang with breadth and good style. His "Lovely Celia" was likewise delicately and well done. On the other hand, quasi-operatic exaggerations betrayed him in such a song as MacFadyen's "Inter Nos." Within a certain range Mr. Rothier's voice impressed by its substantial quality and resonance; in its upper register it was less agreeable and more uncertain in control and management. Like many voices of its kind it grows monotonous through its uniformity of somber color.

Lina Cœn was Mr. Rothier's accompanist, though not precisely an irreproachable one.

H. F. P.

For the closing concert of the Toronto Academy String Quartet on March 22 Prof. Alfred Bruce has engaged Lydia Locke, the coloratura soprano.

**IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK**

Artist pupils of the Ziegler Institute of Normal Singing were heard in an interesting song recital at Wanamaker's Auditorium on Jan. 31. The participants were Elizabeth Ursula Koven, contralto; Jean Skrobisch, tenor, and Sara Storm Crommer, soprano. They were assisted by Alexander Russell, at the organ, and Harriet Selby Gillette, pianist. Miss Crommer carried off the honors by singing splendidly Burleigh's "Deep River," Rachmaninoff's "Peasant Song" and Harry Patterson Hopkins's "Love's Spring." She was obliged to grant an encore. Miss Koven and Mr. Skrobisch also scored with groups of songs. William Axt was the accompanist.

Recent activities of Sergei Klibansky's pupils are as follows: Betsy Lane Shepherd participated in a concert in Buffalo, N. Y., on Feb. 5. A successful recital before the Brooklyn Arion Society was given by Helen Weiller on Jan. 26. Miss Weiller also sang in Bloomfield, N. J., on Feb. 7. Valeska Wagner created an excellent impression at the New York Educational Alliance, where she gave a recital on Jan. 24. Lotta Madden, soprano, has been engaged as a soloist at the Central Christian Church in New York. Mr. Klibansky will introduce Miss Madden, together with Gilbert Wilson, basso, at recital in Chickering Hall on Feb. 17 and will give a concert by several other pupils at the Educational Alliance on Feb. 21.

Anna Bosetti, soprano, a graduate of the Aborn School for Operatic Training, appeared recently in "Aïda" at the Thalia Theater. Miss Bosetti's interpretation of the title rôle excited general enthusiasm. She sang with assurance and displayed unusual histrionic talent.

Nicolo Zan, baritone, an artist pupil of M. E. Florio, the New York vocal instructor, has just returned from Italy, where he has been singing in opera. He also appeared at the National Opera House in Prague. Mr. Zan has just signed a contract to make records for the Victor Talking Machine Company.

Mary Willis Walker, coloratura soprano, and recent pupil of Mr. Florio, sang in her native city, Richmond, Va., on Jan. 23, with great success. Her "Caro Nome" was enthusiastically applauded. Many prominent persons in Richmond attended the recital.

The first of the series of concerts by artist pupils of Alberto Jonas, the eminent Spanish pianist and teacher, took place in Wanamaker's Auditorium on Jan. 26. A large audience applauded the young soloists vehemently, and the latter were obliged to grant encores. Henry Oberndorfer opened the program with Schumann's G Minor Sonata; Florence Graling played pieces by Godard and Sinding; Marietta Higson numbers by Grieg and Paganini-Liszt; Sarah Alter a

Chopin Etude; Ivan McNaughten a Liszt Etude, and Mr. Oberndorfer the first movement of Tschaikowsky's Concerto.

The plans for the closing sessions of the winter series of Teachers' Institutes, of which Louis Arthur Russell is lecturer and demonstrator, include two-day sessions in Trenton, N. J., and Philadelphia during February and March. The Institutes will be discontinued after these sessions until the summer series opens in June. The Institutes are for vocalists, pianists and teachers, with a full day for each department.

On Wednesday evening, Jan. 31, an attentive audience filled the hall of the von Ende Music School, attracted by a recital by the pupils of Hans van den Burg, the Dutch composer and pianist. The program was dignified in character, containing specimens of Bach, Franck, Brahms, Beethoven, Debussy, Mendelssohn, Chopin, Liszt, Wagner and others. presenting it were J. Miller, Alfred Stryker, Eli Miller, Lena Rothman, Nicholas Simonetti and Grace Hollenback. All gave indications of that fine sense of discrimination which Mr. van den Burg strives constantly to inculcate.

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Ein altes Gebet.	High F (E-F)
Grossmütterchen.	Med. Eb (Bb-F)
I.	High or med. A (D-F# [A#])
Prayer of a tired Child.	Low Eb (C-Eb)
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**DAMROSCH PLAYS ENGAGING PROGRAM**

**Mabel Garrison a Charming Soloist with New York Symphony**

**NEW YORK SYMPHONY ORCHESTRA. Walter Damrosch, conductor. Concert, Aeolian Hall, afternoon, Feb. 4. Soloist, Mabel Garrison, soprano. The program:**

**Symphony in D Minor, César Franck; Aria, "Ach ich liebte," from "Die Entführung," Mozart, Miss Garrison; Andante and Allegro Scherzando from the Serenade in D, Fuchs; Aria, "Charmant Oiseau," David, Miss Garrison; Suite, Op. 39, Dvorak.**

That Miss Garrison's voice should have sounded a trifle fatigued in the Mozart aria, the exactions of which she did not altogether effectually dispose of, need not have occasioned surprise for she had sung the taxing music of the *Queen of the Night* at the Metropolitan less than twenty-four hours earlier. By the time she reached her "Pearl of Brazil" number she had thoroughly warmed up to her task and delivered it with rare loveliness of tone and true brilliancy of florid execution. If some of her topmost notes veered a hairbreadth from the pitch the agility of her coloratura and the insinuating charm of her cantabile completely won her hearers and moved them to prolonged and hearty applause. The young soprano was repeatedly recalled to the stage.

Orchestral the concert was interesting even if one could have spared the Fuchs trifles. Mr. Damrosch provided a spirited if somewhat raucous performance of Franck's glorious symphony—the greatest symphonic masterpiece that a Frenchman ever gave to the world, a conception that is, in spirit, of the lineage of Beethoven and that reaches both backward and forward. Dvorak's delicious Suite was excellently done and ought to be heard oftener.

H. F. P.

Important among the recent musical events in York, Pa., was the organ recital given in St. John's German Lutheran Church by Edward Rechlin, the New York concert organist. He was assisted by Mrs. Warren Spangler, a prominent local soprano. Mr. Rechlin and Mrs. Spangler also appeared in St. Mark's Lutheran Church, Hanover. The church organist, Mrs. Lillian Myers Snyder, accompanied the soloist.

Zoë Cheshire will give her annual recital of harp compositions by her father, the late John Cheshire, in the College Room, Astor Hotel, New York, on Feb. 20.

**WOMEN'S VOICES**

*(Choruses)*

A Thanksgiving fable....	8
Dolladine.....	12
Prayer of a tired child....	8
The candy lion.....	8

**MIXED VOICES**

*(Choruses)*

All Hail the Power of Jesus' name (with 4-part solo).....	12
Bonum est confiteri.....	15
Panama hymn (with 4-part solo, piano; organ or orchestra acc.).....	12
Thou knowest, Lord (with tenor [or sop.] and bass solos, organ acc.).....	15

## Critics Find It Difficult to Classify Percy Hemus's Voice

Baritone Has Been Called Lyric Tenor, Dramatic Baritone, Basso and Basso Cantante—A Penalty of Versatility—The Uses of Gesture and Facial Expression to the Song Recitalist

"**B**EING versatile has its disadvantages," said Percy Hemus, the noted American baritone, to a MUSICAL AMERICA representative last week. "Looking through my book of press clippings, one would scarcely know how to classify my voice. In the same recital I have been called a lyric tenor, a dramatic baritone, a basso and a basso cantante. In a way, all these classifications are correct, but it is interesting to see how the critics differ in their opinions.

"A critic hearing me sing a group of dramatic numbers will declare that I am at best as a dramatic singer. One coming to my recital late and hearing me in lyric songs says that I appear to best advantage in the lighter, more delicate things. Another says that my forte is *mezzo voce*. Which one am I to believe?

"I have also noticed with interest that the critics will change their opinions about my voice from time to time. Their criticisms occasionally become interchanged. The reviewer who said that I was a lyric tenor last year may say that I am a dramatic baritone this year, and so on. I never resent criticism, but I am concerned more especially with the attitude of my audiences.

"I find that audiences favor the versatile artist," said Mr. Hemus. "They like relief and contrast in a singer's art. There is such a thing as converting the concert hall into a morgue by a dead-level sameness on the artist's part.

"Audiences are made up of different types. There are those who believe that a singer should depend entirely for his effect upon vocal means. Others favor a combination of gesture and facial expression with voice, and I am inclined to agree with the latter. In my programs I attempt to please the adherents of the old traditions in singing and the advocates of the new.

### Give Music of Mary Helen Brown

Viola Waterhouse-Bates, soprano; Alice Wells, cellist, and Frederick Gunther, baritone, were heard in a program

"There is no such thing as singing 'down' to the people," declared Mr. Hemus. "Some have the ridiculous notion that anything with melody is cheap. These should be reminded of the fact that singers are singing to people who



Percy Hemus, the Noted American Baritone

for the most part have not mastered technicalities in music. It is the duty of the singer to take what his hearer can understand and enhance the beauty of it to such a degree that the listener will be encouraged to delve further into the golden treasury of song." H. B.

of compositions by Mary Helen Brown, the well-known composer, at a meeting of the New York City Federation of Women's Clubs at Chickering Hall, New York City, on the afternoon of Jan. 26. With Miss Brown, at the piano, the artists gave a most interesting program, which, judging by the applause, made a deep impression on the large gathering.

### Bauer and Gabrilowitsch Present Superb Joint Recital in Wheeling, W. Va.

WHEELING, W. VA., Feb. 2.—Under the auspices of the University Club, Harold Bauer and Ossip Gabrilowitsch, the famous pianists, gave a superb two-piano recital in the Court Theater last evening. Their valuable collaborator was Clara Clemens-Gabrilowitsch, contralto. The three artists were applauded to the echo.

### Many Appearances for Mrs. H. H. A. Beach

Mrs. H. H. A. Beach's activity during the last few weeks has comprised five appearances with the Kneisel Quartet at

Chicago, New York, Brooklyn, Boston and Philadelphia, with another to follow at Princeton University; an appearance with the St. Louis Symphony Orchestra, playing her own piano concerto; appearances at Milwaukee, with the Arion Club; Evanston University, Evanston, Ill.; Monticello College, Godfrey, Ill.; Lakeview Musical Society, Chicago; Rockford College, Rockford, Ill., and before the clubs of some twelve mid-western cities. After her Lancaster appearance Mrs. Beach will go to Smith College and will close her season with a concert with the Boston Symphony Orchestra, under Dr. Karl Muck, at Symphony Hall, Boston, when she will again play her piano concerto.

### VERSES TO CHOPIN MUSIC

#### Their Recitation a Unique Feature of Hedwig Reicher's Program

Hedwig Reicher, the noted German actress, gave an artistic recital at the Comedy Theater, New York, on Sunday evening, Feb. 4. It was the second of her series of dramatic recitals and consisted of two short plays, "Madonna Dianora" by Hugo von Hofmannsthal, translated from the German by Mrs. Emil Boas, and Tagore's "The Post Office," which Miss Reicher read with remarkably resonant voice. Dressed in picturesque costume and seated before vividly colored draperies, Miss Reicher's art was greatly enhanced.

For the first time in this country, the program told us, verses to Chopin numbers were recited. These verses were by K. Ujeksi, translated from the Polish by Prof. Ludwig Lewisohn and David Pinski. There were "The Lovesick Maiden," set to Chopin's Mazurka, Op. 7, No. 2; "Ascension Dream," for his Prelude, Op. 28, No. 7, and "The Cuckoo," set for the same composer's Mazurka, Op. 30, No. 2. The combination of the arts of music and drama was successfully effected by Miss Reicher.

Mildred Dilling played incidental harp numbers and the Chopin selections were performed by Blair Neale upon the piano.

### RECITAL OF TAGORE SONGS

#### Charlotte Lund Devotes Program to Settings of His Poems

Charlotte Lund appeared on Jan. 30 in a concert at Carnegie Hall, New York, and won great success in the familiar "Butterfly" aria and songs by Dvorak and Horsman. She also gave the Gounod "Ave Maria" with violin obbligato, played by Alois Trnka, and sang it so inspiring that she was obliged to repeat it. At the close she was given an ovation.

On Friday afternoon the singer gave the first or her lecture song recitals, her subject being Tagore. The plan which Miss Lund follows is to sing settings of the poems of various famous poets in these recitals, and to discuss the relation of the two arts. All her offerings last week were settings of Tagore poems, opening with Horsman's "Bird of the Wilderness," following with John Alden Carpenter's "Gitanjali" and closing with three songs from "The Gardner," by Mabel Wood Hill.

The St. Louis Grand Opera Committee has announced the dates for the appearance of the Boston-National Grand Opera Company on April 9, 10 and 11. It will be in the form of a "Puccini" festival, as the operas to be given will include "Madama Butterfly," "La Bohème" and "Tosca," together with Verdi's "Aida."

## NAME SEATTLE CLUB FOR THEO KARLE

### Music of Local Composers Given at Recital—Art Society in Concert

SEATTLE, WASH., Feb. 1.—The newest choral society in Seattle is the Theokarle Choral Club, named in honor of Theo Karle, the Seattle tenor. The officers are: President, Albert W. Graunstadt; vice-president, Kiturah Gosslee; recording secretary, L. W. Hughes; corresponding secretary, J. F. Wiederrecht; treasurer, Lucille E. Barrett; librarian, Nathan Stewart; director, Clifford W. Kantner.

Pauline Turner, mezzo-soprano, on Jan. 24 gave a recital of songs by local composers, assisted by Clyde Lahman, pianist. The following songs were on the program:

"Open Your Window, My Darling," "Awake, 'Tis Spring!" by Alice Maynard Griggs; "At the Sun Dial," "Forget Me Not," by Drusilla S. Percival; "The Bluebird," "Twilight," by Katherine Glen (Mrs. A. S. Kerr); "The Spring Arose on the Garden Fair," "Ode to the Rose," Ferdinand Dunkley.

Miss Turner's voice was well suited to the compositions sung on this occasion.

A demonstration of Dalcroze Eurythmics by thirty-five pupils of the Cornish School of Music, under the direction of Elsie Hewitt McCoy, was given Jan. 27.

A program arranged by Grace Farrington Homsted and Bertha Ellis Depew was presented by the Musical Art Society, Jan. 29, in excellent style. The soloists were J. D. A. Tripp, pianist; Michael De Karo, baritone; Gwendolyn Garry, soprano; Frank Pierce Giles, dramatic reader; Inez Z. Morrison and Mrs. Frederick Bentley, accompanists.

A. M. G.

### Kingston Sings for 3000 Soldiers in Toronto

Morgan Kingston was the star attraction at the annual concert of the National Chorus of Toronto, Jan. 26, conducted by Dr. Albert Ham, F. R. C. O. The big Massey Hall was sold out and there was great enthusiasm, Mr. Kingston scoring a personal triumph. On the 27th Kingston, assisted by the National Chorus, gave a popular program of songs, to the great delight of 3000 officers and men now in barracks in Toronto. The Lieutenant-Governor of Ontario, Col. the Hon. Sir John Hendrie, K. C. M. G., C. V. O., were present. After the concert Kingston was the guest of honor at a supper given at the National Club by Col. Noel Marshall, Sir John Eaton and Gen. Sir Henry Pellatt, C. V. O.

### Myrtle Elvyn to Abandon Concert Work After Her Marriage

CHICAGO, Feb. 3.—Myrtle Elvyn, the widely known concert pianist, whose engagement to marry Henry L. Bloch of Dayton, Ohio, has just been announced, will abandon her concert work, playing recitals in future only for charity. She was a pupil of Godowsky and is one of the most popular pianists of the Middle West.

F. W.

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At the Waterbury Choral Society Concert in "Elijah," with Arthur Middleton and Paul Althouse, Miss Abbott demonstrated her right to be placed among the foremost contraltos on the oratorio stage.

The "American" referred to her singing as unusually fine, her voice having a beautiful quality and her singing delighting everyone.

The "Democrat" commented on Miss Abbott proving a happy selection—extremely effective, and her rich voice lending distinction to the part.

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## Fanning Sings His Own Songs Like the Troubadour of Old

American Poet-Baritone Likened to Gifted Wanderer of the Past—As a Lad He Aspired to Become an Actor—“Discovered” in Ohio by an Artist Who Surrendered Own Career to Aid the Youth—Tells How Community Music Creates Audiences for Recitals

LANGUAGE, so the bards tell us, is the tomb of the Muses, and music the temple of poetry, for the first poet was the progenitor of the Race of Musicians. We have among us a modern embodiment of this ancient and ideal combination—we present Cecil Fanning, Poet and Singer!

The baritone might be compared to his Irish forebear, Tom Moore, who, like Mr. Fanning, was called a “sweet, melodious bard,” or we can jump back a handful of centuries and find the singer in his incarnation as a sighing troubadour (all poets must sigh). This theosophical idea has a fascination. Modern Troubadour Fanning wanders with his *méntrier* as in the days of old, from one baronial citadel (we mean concert auditorium) to another, but, of course, in Pullman palace cars instead of highway sandals. His *minister* no longer plucks a graceful lute—a grand piano is its successor—but the gentle-visaged principal is still in his ancient rôle of poet and singer.

There may be other singers like Mr. Fanning, poets that sing, singers that poetize—if there are, we want to know it and do proper homage. In the meanwhile we have to point to this young man as the only singer we happen to know of that composes lyric poetry of singular beauty, worthy verse of recognized merit.

When we interviewed Mr. Fanning we heard not a word cautioning young sing-



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ers to take their time in preparing for a career; never a hint that the opera singer is illegitimately aided by the costume and scenery!

Mr. Fanning seeks the quiet seclusion of a private apartment for his several weeks' stay in New York incidental to his *Æolian Hall* recital and other local engagements. Here, overlooking Central Park, may be found Mr. Fanning, H. B. Turpin (the *méntrier* we mentioned) and Mrs. Turpin. Some artists have accompanists thrust upon them, others achieve them. Mr. Fanning has more than a pianist in Mr. Turpin; the accompanist is his friend, guide, business and artistic mentor. Did you ever before hear of a singer who would surrender a vocal career for the advancement of a gifted pupil; do you know any other singer-teacher in this broad land who limits his class to one pupil? We introduce H. B. Turpin, ex-singer and present accompanist.

Mr. Fanning is a natural poet, but he tried to make it clear that he is not a “natural” singer, in the sense that he did not begin to warble *florature* passages and thrills in his cradle, like so many others that the press agents tell us about. He is rather inclined to believe that a long period of drilling is necessary to produce a voice.

#### Histrionic Aspirations

“My first determination,” he said, “was to become a great actor. Before I was sixteen I had memorized *Hamlet*, *Romeo* and many of the principal scenes from Shakespeare and Bulwer Lytton. This was in Dayton, Ohio. I was working as a stenographer when Mr. Turpin first tried my voice. I was always on great terms with the family, so when Mr. Turpin encouraged me to begin study I immediately had confidence in his predictions.” He turned to his mentor.

“Yes, the boy had great talent,” nodded Mr. Turpin, “and I said at once to myself, ‘Here is an embryo artist that will carry out my life work; from this day on I will never sing another note in public.’ And I never have.”

“My daily question to Mr. Turpin then,” resumed the baritone, “was, ‘When will I have the voice you promise?’ He kept me on scales and Concone for four years, allowing me, however, after six months, to accept a church position. Every night after my work I would come to Mr. Turpin. My position in the church led to small engagement, which brought me the first concert fee. I shall

never forget how joyfully I showed my employer the fifteen dollars, just about half my monthly salary as a stenographer.”

#### Success in Europe

Tours began and before long Mr. Fanning found himself in Europe, an admired interpreter of the masters. All this time he had been cultivating his poetic gifts under the stewardship of Mr. Turpin and his own good genius.

The most highly prized honor of the artist—recognition by his own profession—was soon bestowed upon young Fanning; a famous singer included some of the Fanning poetry in his répertoire of recitations. To-day Fanning's “Sicilian Spring” and numerous poems (he has published a volume) are used widely by discriminating singers.

To him poetry and song are one. “Not long ago,” he remarked, “a young man came to me and asked if I could advise him. It turned out that he had a good voice, but he said that he didn't like poetry! And he wanted to be a singer, an interpreter of poetry!”

We asked about the situation in the West, where he recently completed a tour.

“The community music movement,” he said, “has had a tremendous influence on recital giving. We gave recitals in small towns, for example, and the attendance was amazingly large when the populations are considered. The civic music idea has inspired a deep interest in the artist, more than most of us appreciate, perhaps.

#### Civic Music Progress

“I would urge all artists to co-operate in this community movement, if for no other than selfish reasons. Give a town a civic chorus or an orchestra and a new attention is directed to the touring artist. In Kansas, particularly, we noticed a surprising advance in music, every community seems to have its civic musical organization—and these newly made music-lovers flocked enthusiastically to the recitals.”

Fanning and Turpin are no encouragers of exotic programs; they are frankly “old-fashioned,” if a preference for Schubert, Schumann, Rubinstein, Loewe, the French and Italian romantics is any indication. When the occasion calls, Fanning walks among the moderns, the French, and Russian impressionists, but for the most part he lingers with the *lieder* masters. He enjoys oratorio, but has little sympathy with “modern pageantry,” as he styles the modern opera. He has, in fact, declined four offers from opera impresarios.

“He ‘revives’ the masters, one could say,” interposed Mr. Turpin. “Speaking for myself I know I am often surprised by the novelty of his interpretation; for a moment I am shocked and then I realize that the inner beauty of the song, the full, esoteric significance is brought out as I never before heard.”

Mr. Turpin was a baritone, a concert singer abroad for some years, by birth an American. We spoke of his work as an accompanist and he smiled. “Do you know,” he said, “that if I were asked

unexpectedly if I could play the piano, I would answer ‘No’! I never studied the piano until Mr. Fanning began studying with me.”

He told how Mr. Fanning's range had been developed, very slowly. At first the compass was only from C to E; to-day it is F to an easy A flat. Mr. Turpin's protégée listened to all these technical matters quite attentively, then he recited some verses. We mused as he recited; What a rare, epic fusion of gifts—poet and singer! However, to paraphrase his favorite poet, the mystic Yeats, it is perhaps only natural that Cecil Fanning, poet and singer!

*“There is so much to think about  
That he sings, that he sings!”*

A. H.

Mrs. Beatrice Hubbell-Plummer, well known in California as a composer of children's songs and verses, which she presents herself, will give her first New York recital at the Princess Theater on the morning of Feb. 10.

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## VERA CURTIS FINDS OPERA VALUABLE RECITAL TRAINING

Metropolitan Soprano Began Career as Pianist In Bridgeport Conn.—Stress Which She Lays upon the Accompanist as a Factor in Recital Giving

ONE secret of the American singers' success is their astonishing versatility, an instinctive adaptive ingenuity which carries them in triumph over circumstances and situations that would be an almost impossible test for artists of the single-groove type—so Vera Curtis, the Metropolitan soprano, believes.

"American quickness," the foreign opera manager describes it, and he spreads out a contract invitingly; "Necessity," corrects the singer as he lays down the pen.

First of all, there is the language test to challenge the American opera singer. The Italian, the French, the German artist is not usually obliged to study his rôles in a strange tongue.

Vera Curtis is a representative example of this American trait of versatility. If you have kept track of Miss Curtis's rôles at the Metropolitan Opera House for the past five years you know that she has filled a great variety of parts and you will not be surprised to learn that this soprano has *Sieglinde* and a number of other similar rôles at her command—ready to jump in at an instant's notice. Then, soon, Miss Curtis will be heard in—but wait, we must not divulge a secret concerning her prospective appearances.

To Miss Curtis the recital platform is the Parnassus of songdom, that is, as an expression of individualism.

Song interpretation, she points out, is *impersonation*, and what stricter curriculum exists than that of the operatic stage for routine in this art of dramatic analysis?

### Opera Training Valuable

"The experience of singing many rôles," said the soprano, "gives the oper-

atic artist an enormous advantage in recital work. In opera *finesse* is demanded in every detail—interpretation,



Photo by Mishkin

Vera Curtis, Soprano of the Metropolitan Opera Company

diction, dramatic action. This applies to every rôle, no matter how small; in fact, the smaller rôles are more difficult than the larger, in many ways; there is little time to establish a 'mood'; the singer must create her effects rapidly, concisely and surely, or all the effect will be lost in the swiftly passing scene.

"While a singer with operatic experience holds this advantage over her sister who possesses concert training only,

it does not prove that a singer of only opera experience is a good recital artist. On the contrary, it has often been shown not to be the case.

"In recital work the singer has only her own voice and personality to create the atmosphere; this 'aloneness' is obviously more trying and accounts for the fact that so many successful opera singers fail on the recital platform, away from the paraphernalia of the stage.

"But a combination of work along both lines should bring the ideal results."

### Accompanist's Importance

Miss Curtis is what might be termed a composite singer, at home alike on the operatic stage and concert platform. She lays much stress on the importance of an artistic accompaniment, realizing that the composer has conceived the entity of his creation not alone in terms of the human voice, but has depended on the accompaniment to provide the necessary atmospheric background. She is herself a proficient pianist, but she appreciates that accompanying is an individual task, which should be entrusted to a person other than the artist.

She is a firm friend of the neglected accompanists and lays strong stress on the importance of every artist's having a pianist co-worker chosen with the utmost artistic circumspection. Every song in her recital répertoire is gone over with infinite care. Every *nuance*, every color, every dramatic and poetic weight must be significantly disclosed in the voice and piano scores. She believes in paying an overwhelming lot of attention, she says, to program arrangement, such as selecting songs of harmonizing or contrasted color, rhythms and content. Then she invariably uses the original text, so as to preserve the intent of the composer.

Just now Miss Curtis and her accompanist, Willis Alling, are exploring some unfamiliar fields for new songs to be used on her approaching recital tour at the close of the opera season.

"It is rather slow work, this search for new songs," she said. "To give an illustration, I have just examined nearly 150 new songs recently submitted to me. Out of this collection I found few that I consider worthy. But the field of song is a rich one and one discovers many hidden joys in unexpected times—unexplored places, so the search goes on; and the appreciation of my hearers and my

own satisfaction in their pleasure are my greatest reward."

### GIVE PENNSYLVANIAN'S WORK

Bethlehem Educator Conducts His Music with Allentown Orchestra

ALLENTEW, PA., Feb. 1.—Before an audience which completely filled the Lyric Theater, Jan. 25, the Allentown Symphony Orchestra gave its second concert of the season. The fact that many persons had to be turned away shows that Allentown wants a permanent symphony orchestra and appreciates the work of the members and their efficient conductor, Lloyd A. Moll.

A pleasing feature of the program was the work of the orchestra in playing "Per Aspera ad Astra" from the original manuscript, with the composer, Hans Roemer, head of the Department of Music of the Moravian Seminary at Bethlehem, conducting. Other orchestral numbers which greatly pleased the audience were Beethoven's Pastoral Symphony, "Danse Macabre," by Saint-Saëns, and Massenet's "Scènes Pittoresques."

John Noble, an Allentown tenor, sang the "Liebeslied" from Wagner's "Die Walküre" and a "Martha" aria in fine style.

M. K.

The President's Wife and Daughter Hear Joint Recital in Washington

WASHINGTON, D. C., Feb. 2.—For the seventh concert of the Ten Star series, T. Arthur Smith offered Julia Heinrich, soprano, and Percy Grainger, pianist. Miss Heinrich is an artist who appeals with a delightful charm. Her group of French songs especially won her audience, while "To the Moonlight," by Max Heinrich, was repeated by popular demand. Ellis Clark Hammann filled the exacting rôle of accompanist in a most satisfying manner. Percy Grainger proved an artist of clear technique, of wonderful finger agility and charming interpretation. Mrs. Wilson and Margaret Wilson, with guests, occupied one of the boxes and were enthusiastic in applause.

W. H.

The Seattle Philharmonic Orchestra, John M. Spargur, director, gave the first of a series of three concerts in Everett, Wash., Sunday afternoon, Jan. 20.



Photo by Victor George

# GIULIO CRIMI

Leading Italian Tenor—Re-engaged  
for CHICAGO OPERA after repeated  
Triumphs with that company

Next May Mr. Crimi will sing Italian and French roles in Havana, where he will receive a higher salary than any tenor previously heard in the Cuban capital.

After the Havana season Mr. Crimi sings in May at Monte Carlo, creating the principal part in Puccini's new opera, "La Rondinella," for which Maestro Puccini himself has selected Mr. Crimi.

In October the tenor makes an opera tour with Amelita Galli-Curci and other celebrated stars, under Campanini's direction.

## HALPERSON TREATS OF NEAPOLITAN SCHOOL

**Noted Critic Delights Hearers in His Second Lecture on Operatic History**

Several hundred music-students and opera devotees, gathered within the music auditorium of the New York Conservatory, in East Fifty-eighth Street, on Tuesday evening of last week, heard Maurice Halperson, in the course of his second lecture on "The History of the Opera," dwell upon that period of the Italian opera that was represented by the "Neapolitan school." He took his hearers back to the golden hours of the Bellini and the Mercadante theaters of the old capital of the two Sicilies, that antedate the present San Carlo, built by the late King Ferdinand at the flush of the last Bourbon régime.

With the assistance of Mme. Elise Kutscherra, the operatic soprano, formerly of the Paris Opera, and Giuseppe Bamboschek, assistant conductor of the Metropolitan Opera House, who officiated at the piano, Mr. Halperson kept his hearers entertained throughout, and he was delightedly received. Each of Mme. Kutscherra's offerings was so warmly applauded that it had to be repeated. These were the aria, "Danza, danza, fanciulla gentile," from a forgotten opera of Durante, and the famed "Caro mio ben," of Giordani. Likewise, Mr. Bamboschek's solos for pianoforte—a group of compositions of Scarlatti, including a "Danza Siciliana" and "Intermezzo Pastorale"—were greeted by applause of no uncertainty.

Mr. Halperson's splendidly illuminating discourse was punctuated by the usual humorous sallies for which he is noted. He relieved the academic character of

his opening remarks by reading a letter he had received from an attendant at the opening lecture of the previous week, who had written to warn him of a difficulty she had noted in Mr. Halperson's pronunciation of the English "th," as in "think." The *Staats-Zeitung* critic and MUSICAL AMERICA's special contributor proceeded to tell of the complaint voiced by Charles William Eliot, president-emeritus of Harvard University, when he had completed his study of German.

"If I should die," Mr. Halperson quoted the Cambridge savant as having said, "you will find engraved upon my tombstone, 'Der, Die, Das.'" He concluded: "So, if I should die, you will find my epitaph to consist of a lone 'th.'"

The interpretative side of Italian opera, rather than the creative and constructive side, was dwelt upon by Mr. Halperson in his second lecture. Touching briefly upon the attributes of the early Pergolesi and "Scarlatti the prolific" and other masters of lesser attainment, he passed to the distinguishing characteristics of the artists of the time, for the operas came to be written for them instead of having the artists secured for the fitting expression of the operas. He described the subordinate position to which the composer was relegated with the passing of the years, while the solo artists, in inverse ratio, grew in popular fame and pseudo-importance.

In the later years of the eighteenth century and the early half of the nineteenth, he said, the object of public enthusiasm was not the *prima donna*, since important rôles were seldom, if ever, allotted to woman artists, but the male sopranos. He most ably treated these strange interpreters from a psychological viewpoint and explained how, although they were denied, by their physical change, the play of passion to which ordinary men are subject, their vocal apparatus was immeasurably strengthened, with a resulting perfection and rarification of the quality of their voices, while their imaginations were so heightened as to render them peculiarly adaptable to the interpretation of the romantic thought which, of course, permeated the *libretti* of the operas of old. He told of the gifts of money and jewels lavished by opera devotees upon certain of these men and of the princely fortunes left by them upon their death.

The point was tellingly brought out by Mr. Halperson that the over-development of the *fioritura* style had all but ruined Italian opera in its evolution from the purity of style that marked the ancient works of Monteverdi, Scarlatti and Pergolesi.

H. C. P.

### GAYNOR'S SWIDOW AS RECITALIST

Heard in Début at Brooklyn Academy, Aided by Bennyan

Mrs. William J. Gaynor, widow of the late Mayor of New York, made her concert début in the music hall of the Brooklyn Academy of Music on Feb. 2, a well attended affair, at which were present many friends of Mrs. Gaynor, including a number of city officials and men of public life. Among the latter were Mayor Mitchel, Comptroller Prendergast, George McAneny, Supreme Court Justices Luke D. Stapleton and Townsend Scudder, Mirabeau L. Towns, John H. McCooey, Commissioner John H. Delaney and Charles H. Hyde. Accompanied at the piano by Fernando Tanara and assisted by the baritone, Philip Bennyan, Mrs. Gaynor, who is a mezzo-soprano, gave a program of lofty and interesting character, her singing at all times supported by idealistic conceptions applied to a faithful interpretation throughout.

Mr. Bennyan made an excellent impression with his "Toreador Song" from "Carmen" and "Largo al factotum" from "The Barber of Seville." G. C. T.

### Carl Fischer Issues Booklet of America's "Celebrated Singers"

"Celebrated Singers of the American Opera and Concert Stage" is the title of a new booklet issued and copyrighted by the music publishing house of Carl Fischer. It contains many illustrations of prominent singers and "thematics" of songs which they sing. In it are photographs of John McCormack, Kreisler, Marie Rappold, Julia Heinrich, Otto Goritz, David Bispham, Marcella Craft, Julia Culp, Carl Braun, Johannes Sembach, Christine Miller, Louis Graveure, Maggie Teyte, Marie Sundelius, Alma Gluck, Florence Hinkle and many others. The first inside page contains a portrait of the late Max Heinrich, the page headed "In Memoriam." On this page we find reprinted MUSICAL AMERICA's editorial on the death of Max Heinrich, printed in this journal last August, and at the bottom of the page some brief biographical data.

## MME. VIAFORA GIVES JOY TO HER HEARERS

**Soprano's Recital Furnishes a Refreshing Demonstration of "Bel Canto"**

**GINA CIAPARELLI-VIAFORA, soprano. Recital, Aeolian Hall, evening, Feb. 3. Assisting Artist, Astrid Ydén, harpist. Accompanist, Charles Gilbert Spross. The program:**

"Se tu m'ani" (1700), Pergolesi; "Plaisir d'amour" (1700), Martini; "O del mio dolce ardor" (1700), Gluck; "Giunse alfin il momento" (Recitativo and Aria), Mozart; "Frammento di Ballata" (new) and "Tramonto" (new), Giulia Recli; "Baciami" (new), Buzzi-Pecchia; "Fantaste, Op. 95, Saint-Saëns, Astrid Ydén; "Ich Liebe Dich," Grieg; "Still Wie die Nacht," Bohm; "Il Neige des Fleurs," Fourdrain; "Il est doux il est bon," Massenet; "Arabesque," Debussy; "Follets," Op. 48, Hasselmans, Astrid Ydén; "A Spirit Flower," Campbell Tipton; "Oh to See the Cabin Smoke," Harold Croxton; "Dawn Skies," Drummond; "Twas You," Charles Gilbert Spross.

In the midst of a season of unlimited vocal frightfulness such singing as Mme. Viafora's is a pleasure indeed. The yearly recital of this soprano constitutes one of the season's thoroughly alluring functions and the artist has never yet disappointed expectations. Last Saturday evening found her in rare form and there was occasion again to enjoy the singer's splendidly substantial and vibrant voice, her unchallengeable artistry and the amplitude and variety of her interpretative powers.

Mme. Viafora was well advised in including in her program a classic group, for she possesses the vocal equipment and technique which they demand as well as an acquaintance with the proper style of their delivery. There are few Italian

singers to-day who care to submit to the exactions of Gluck and Mozart and fewer who can meet the test if they choose to essay it. Mme. Viafora may be numbered among the exceptional few. Both her "O del mio dolce ardor" and "Deh vieni non tardar" were given with exceptional taste and plasticity of phrasing.

Passing directly to an antipodal style she gave in impassioned and highly colored fashion the two Puccini-like but by no means uninteresting songs of Giulia Recli, a young Italian woman unknown in this country, and Buzzi-Pecchia's effective "Baciami." And she entered no less fully and successfully into the spirit of the songs in French, German and English—notably in the case of Grieg's glorious "Ich liebe dich"; Massenet's "Il est doux," Campbell-Tipton's "Spirit Flower" and Charles Gilbert Spross's "Twas You." Her command of these respective languages cannot be called to question.

The soprano received flowers in abundance and was induced to add some encores to her program. Assisting her was Astrid Ydén, the young harpist, who played Saint-Saëns, Debussy and Hasselmans numbers with much facility and effectiveness. She was warmly applauded.

Charles Gilbert Spross's accompaniments were as exemplary as usual.

H. F. P.

### Pupils of Ada Chadwick Please Holyoke Audiences

In the student recitals given at Music Hall, Mount Holyoke College, Holyoke, Mass., on Jan. 17 and Jan. 26, two pupils of Ada A. Chadwick, violin instructor at the college, were heard. Ruth Sonn, of the class of 1918, played the aria from the Goldmark Concerto, and compositions by Bohm and Hubay effectively on Jan. 17, while on the 26th Priscilla Spaulding, of the class of 1919, was heard in Cottenham's Chanson Meditation and Severn's "La Fileuse." Both young women pleased their hearers greatly.

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## Gives Credit to John C. Freund for Master School's New Home

At Reception in Honor of "Musical America's" Editor, Mrs. Frank Melville, Jr., Tells Brooklyn Audience \$35,000 Fund Was Raised as Result of His Address a Year Ago

**I**N spite of the storm a considerable audience of representative Brooklyn people met at the Master School of Music, on Remsen Street, on Wednesday night last, for a reception and musicale in honor of John C. Freund, editor of MUSICAL AMERICA.

The Master School is an altruistic undertaking on the part of a number of socially prominent women in Brooklyn, which is unique in its character. These women have for some time maintained this school for the purpose of giving a musical education, as well as an opportunity for a career, to young people of talent who lack means. But the school goes further than merely providing a musical education; it undertakes to look after the young people in its charge outside the school hours, so as to give them that material aid, as well as such social environment as shall enable them to start their careers with every possible chance for success.

After the reception the following program was rendered:

Trio—"Seid uns zum zweiten Mal willkommen," from Mozart's "Zauberflöte," by Lida Serven, Mary Aitken and Florence Lee; "Il Va Venir" ("La Juive"), by Halevy, Elizabeth Sherman Soloff; "Tis Evening" ("Pique Dame"), Tschaikowsky, by Mary Aitken and Philine Valk; "Glücklein im Thale" ("Euryanthe"), Weber, by Lida Serven; "Me voila seule dans la nuit," from "Pêcheurs de Perles," by Bizet, Philine Valk; "Je suis Titania," from "Mignon," by Thomas, Helen Newland Lamy; trio—"Rheingold," Wagner, Helen Lamy, Lida Serven and Philine Valk.

Most of the numbers showed considerable proficiency on the part of the young ladies, some, indeed, proved that they had talent of a high order and were in excellent hands. Edward Falck was at the piano.

### Tribute to Mr. Freund

At the conclusion of the program Mrs. Frank Melville, Jr., rose and, addressing the audience, said:



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"If the Master School receives you tonight in this, its own spacious and beautiful home, it is due to the man standing at my side, John C. Freund, the editor of that great paper, MUSICAL AMERICA.

"About a year ago, realizing that the work of the school needed expansion, as well as an increase of interest among our people, I begged Mr. Freund to come over and make an address at my home to a number of prominent Brooklyn people whom we had invited. The effect of his address was so deep, so marked, that we were enabled almost immediately thereafter to raise the money to buy this home, some \$35,000, and also to put it on a sound financial basis. There can be no more distinctive proof of the value of the work which Mr. Freund is doing, and of the propaganda he is making than this fact."

Mr. Freund then made a brief address, in which he congratulated the ladies who are interested in the school on the splendid showing they were making and which, he said, went far beyond the immediate results, for it would, as its purpose and efficiency became known, act as a stimulant to others all over the country "to go and do likewise."

He said that those present had seen and heard enough to realize the truth of his contention that it was no longer necessary to go to Europe for a musical education and that it was far better for our young people to stay at home and study under the competent teachers we have and under those kindly home surroundings which could not be expected to be obtained by Americans in a strange land.

He then briefly outlined the wonderful progress this country had made in music within the last few decades. He showed how back of the musical life of the United States had been the great musical industries, which scarcely had any existence a hundred years ago, but now led the world in all lines, in quality as well as quantity.

He interspersed his talk with some amusing anecdotes, contrasting the old conditions in New York with those that exist at present, when we have almost a plethora of musical entertainment of the highest class.

He made an earnest plea that the American ideal, as we put it into our Constitution, should be the actuating spirit of our musical life. That we should have no prejudice with regard to race or nationality, but simply look at the value and character of the work.

He made a strong plea for the democratization of music, taking it out of the hands of the few and giving it into the hands of the many, where it belonged. He showed the futility of endeavoring to make a community musical by injecting a symphony orchestra into it, or giving operatic performances at long intervals, and urged that in order to make the nation music-loving, in the best sense, we must begin with the public schools.

At the close of his address he was applauded for several minutes.

The Brooklyn Eagle said:

"Mrs. W. S. Packer saw another of her dreams come true last night, when in

the new home of the Master School of Music, the old Hinman House on Remsen Street, at a reception given in honor of John C. Freund, editor of MUSICAL AMERICA. Mr. Freund highly praised the school, its aims and development. It developed during the evening that it was through an address made by Mr. Freund a year ago that the directors got the inspiration that resulted in the taking of the Hinman House."

The Brooklyn Times said:

"Brooklyn society turned out en masse last evening to welcome John C. Freund, editor of MUSICAL AMERICA, at the reception given in his honor at the Master School of Music. . . . Nearly five hundred persons prominent in the social and educational world of Brooklyn greeted Mr. Freund."

### TOUR FOR SIEVEKING

Noted Dutch Pianist Will Appear in Series of Recitals Next Season



Martinus Sieveking

Martinus Sieveking, the eminent Dutch pianist, who is enjoying a most successful season in New York City, instructing prominent pianists in his "dead weight" method of piano technique, has announced a tour of this country during the season of 1917-18, when he will be heard in a number of concerts, many of which have already been booked. The purpose of this tour will be to demonstrate his method, which has already proved of great value to many notable pianists now before the public. Mr. Sieveking will present on this tour a number of his own compositions never before heard in public.

Florence Adele Wightman, the young harpist and pianist of Philadelphia, will be the assisting artist on various interesting programs which are being arranged by Florence Price Beeson, the well-known interpreter of "songs of the heart" and children's songs. Engagements announced have included visits to Lansdowne Feb. 3 and Newark Feb. 7. Mrs. Herbert B. Evans is the accompanist.

## Song Recital by VERNON ARCHIBALD BARITONE



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## ALMA GLUCK AIDS HOUSTON CHORUS

Hallett Gilberté Also Assists Treble Clef, in His Own Music

HOUSTON, TEX., Jan. 31.—Alma Gluck, under the auspices of the Treble Clef Club, sang in the City Auditorium here last night before a thoroughly attentive audience of almost 4000 persons, a record-making crowd. Her powerful sway over her hearers was unmistakable. Mme. Gluck's accompanist, Anton Hoff, made a strongly favorable impression.

The Treble Clef's Choral Body of 65 did many fine things superbly under the able leadership of Ellison van Hoose, opening with Rossiter Cole's "Wake Up Sweet Melody." A group of four charming chorus compositions by Hallett Gilberté was highly effective, the club's singing of them showing to especial advantage with the composer playing their piano accompaniments. The climax of the club's work came with their singing of the Saint-Saëns "Night," Mme. Gluck's voice carrying with wonderful power the solo of this composition. W. L. Cooper played the flute part, and Sam T. Swenford was the club's accompanist.

The program of last Sunday's free Municipal Concert consisted of numbers by the local Municipal Band and a miscellaneous recital by the Metropolitan Male Quartet, the audience, as officially announced, being 2200. W. H.

Recital Art of Myrtle Moses Relished by Huntington Audience

HUNTINGTON, W. VA., Feb. 2.—Last night local music-lovers were given a treat in the shape of a song recital by Myrtle Moses, mezzo-soprano of the Chicago Opera Company. One of the season's largest audiences gathered in the Auditorium to greet the recitalist. German, modern French, American, English, Scotch and Irish songs made up the program. Miss Moses was earnestly applauded.

## Yeatman Griffith's Artists

### RECENT SUCCESSES

#### Florence Macbeth

Prima Donna Coloratura

CHICAGO RECITAL

Felix Borowski Chicago Herald, January 11, 1917

Florence Macbeth, who gave a recital of songs at Ziegfeld Theatre yesterday, attracted to that place an audience that was both extensive as to its size and applaudive as to its disposition.

The work that the recitalist set forth in Ziegfeld Theatre was of admirable charm. There were works upon Miss Macbeth's program which never had been presented with greater attractiveness than at the concert which is the subject of this review.

She sang an aria from Delibes' "Jean de Nivelle" with quite remarkable virtuosity and her execution in "Moonlight, Starlight" was brilliant indeed. She was altogether delightful in two ditties from Weekerlin's collection, in Rabey's "Tes Yeux" and Bachet's "Chere Nuit."

Chicago Journal, January 11, 1917:

When a soprano can sing Brahms, Weckerlin, Schumann, Daleroze, and likewise some of the eighteenth century English songs like Carey's "Pastoral" and Munro's "My Lovely Celia," and do it as well as Miss Macbeth did yesterday, she has gone beneath the surface. Such a collection of songs requires emotional feeling as well as a well controlled voice.

Chicago Evening American, Jan. 11, 1917:

Miss Macbeth gave a double pleasure, both by charm of her voice and the delightful variety and interest of her excellent program.

Miss Macbeth's popularity is quite deserved. Besides the natural sweetness and purity of her voice, her execution is very clean and she sings with refinement and intelligence. She is still very young to have achieved so finished an art.

STUDIOS

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# MUSICAL AMERICA

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New York, February 10, 1917

POOR PIANOS IN THE PUBLIC SCHOOLS

In the course of his travels through the country, our editor has had an opportunity to visit many of the High Schools and address the pupils. He has thus been enabled to get into close touch with the conditions that prevail with regard to music in the public schools. In some places he found the pupils had no suitable auditorium. In many he found the pianos in use were antiquated squares, some of which had evidently not been tuned for years; the result may be imagined.

If there is a mistaken idea, indeed, if there is a ridiculous idea, it is that any teacher, however lacking in competency, and any old rattle-trap instrument, are good enough for beginners, whereas the very contrary is the truth. All things, whether material or not, depend absolutely upon the foundation they rest on; consequently, it should appeal to ordinary common sense, even to those who have little knowledge of music, that if there is a time when the pupil requires the best, not only in the way of tuition, but in the way of a musical instrument, it is right at the start. Surely, during the formative period of the musical ear nothing could be more damaging than an incompetent teacher, backed by an instrument which produces a chaos of dis cords.

Our editor, in his public addresses, discussing this situation, tells the story of two old maiden ladies of Maine who had had a square piano left them by their mother many years back, which was in terrible condition.

Importuned by a musician who came along, they finally consented to send the old heirloom to a dealer in Portland, who put it into something like order, as the old ladies valued the instrument for its associations. He had the piano restrung, new hammers put in, and got it into fairly good condition.

The old ladies not only refused to pay the bill, but sued the dealer for \$500 damage to the instrument, on the ground that he had ruined it, as it no longer sounded as it used to.

This story carries its own moral.

A DEFENSE OF MUSIC IN THE COLLEGES

It is a timely word of defense that Dean Harold Butler of Kansas University's School of Music has spoken in behalf of music as a study in our colleges. MUSICAL AMERICA made recognition of the importance of the matter in devoting a front-page article to it in last week's issue. This article chronicled Mr. Butler's attack upon the report of a committee of pin-head investigators chosen by the Kansas legislature which condemned the fine arts department of the university as a useless department. It is not necessary to go into the details of Mr. Butler's reply, as they are a local affair, but the moss-back spirit behind the committee's report is something that concerns all of us.

This attitude toward music as a factor in college education is found all too frequently both within and without the colleges. During the last year or so, MUSICAL AMERICA, in the series of articles by Frederick H. Martens, has been paying its tribute to the splendid musical work being done in various universities, but there are many colleges where the musical activity is still so meager that a chronicle of it would not fill a column of our space.

It seems incredible that in this year of grace there should exist any opposition to the principle that music has come to stay as a necessary element in a well-rounded college education. Yet there are "stand-patters" who refuse to see the writing on the wall—both among the faculties and trustees of the colleges and among the governmental busy-bodies who meddle with the affairs of some of the state institutions.

In one of the large Eastern universities a multi-millionaire lately endowed a school of music, and, it is said that when it came to the college's meeting the philanthropist half way as to the details, the wealthy donor was harassed by the reactionary antagonism of the college authorities, who wished to have the department conducted on a cheap scale. The benefactor, however, insisted that it be done his way or not at all—and he won out!

The reasons why music has a right to a. important place in the college curriculum are so obvious that they need not be reiterated except for the benefit of the almost feeble-minded. The education to be had at college is of three kinds. They are the cultural education, the mind-training and the vocational education. Now, it is platitudinous to dwell upon the cultural value of music as one of the fine arts. Further, there is no branch of mathematics which trains the mind more thoroughly than does the theoretical study of music. Finally, a college student shows common-sense practicality in studying music with a vocational aim, now that the extension of the music supervisor's profession affords him a natural market for his wares. It would be impertinent to point out such evident facts to up-to-date, intelligent persons, but the old fogies of the educational sewing-circle are not of this class, and Dean Butler performs a service to the public when he reveals them as the fools that they are.

HOW IT WORKS OUT

(From the Richmond (Va.) Times-Despatch, Jan. 25.)

A movement is now on foot to combine all the musical organizations and choirs of the city into a general association, which shall hold a community concert at least once a year.

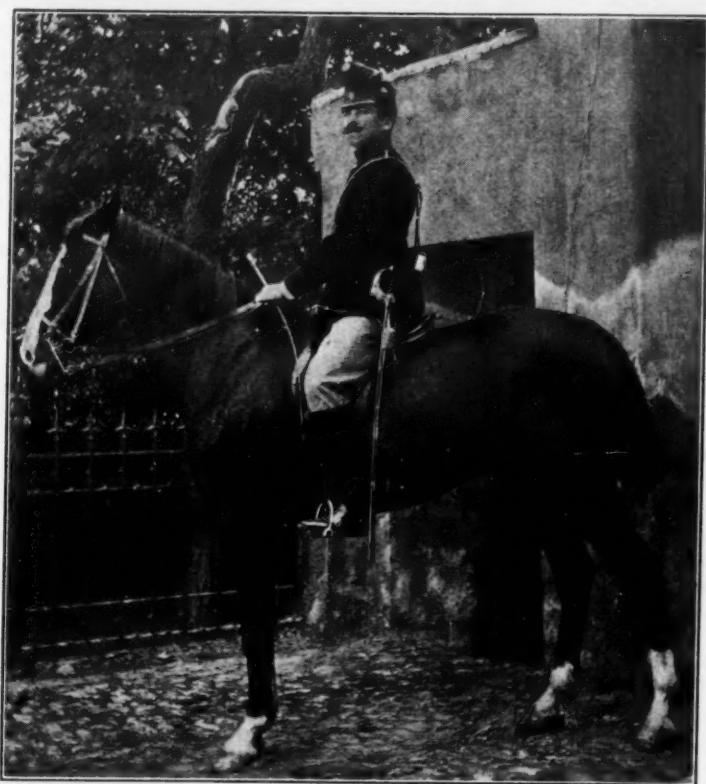
The directors will be drawn from officers of the va-

rious musical clubs, choir-masters, and organists. The meeting to discuss organization will be held within a week or ten days.

That Richmond is becoming increasingly interested in music is manifest from the large attendance at the lecture by John C. Freund, editor of MUSICAL AMERICA, who had to follow up his announced address by three others.

Mr. Freund emphasized the importance of musical clubs joining in a general effort if musical interest is to be aroused and maintained. He said it would lead to better music in the churches, more attention to music in the schools, and would create real community spirit.

## PERSONALITIES



Arthur Herschmann as a Military Man

Arthur Herschmann, the baritone, was an officer in the Austrian army not long ago, but he disdained the generally coveted lieutenancy in the Royal Artillery just as he later forsook the engineering profession to become a professional singer. "Music can civilize the world; militarism cannot," explained the baritone in recalling how he surrendered his commission because of his idealistic views.

**Destinn**—As an indication of the way in which mails are delayed in wartime, it is curious to learn that the New York office of Charles L. Wagner has just received a letter from Emmy Destinn, written June 26, 1916, in which she told of engaging passage on the Oscar II, sailing Sept. 2, 1916.

**Bodanzky**—Artur Bodanzky, the Metropolitan Opera conductor, expresses in a recent interview the belief that New York should have a small opera house, seating some 400 persons, for the production of operas such as Mozart's that demand an intimacy of surroundings which the Metropolitan cannot supply.

**Gluck**—Last summer when a friend asked Mme. Alma Gluck if she had any favorites among the plants, she promptly replied, "Yes, I think I shall be most fond of a certain Virginia creeper as soon as she begins to creep!" The reference, needless to add, was to Marie Virginia, daughter of the famous soprano and her famous husband, Efrem Zimbalist, the violinist.

**Whithorne**—Emerson Whithorne's short but interesting orchestral score, "The Rain," will be played for the first time in America by Max Zach and his eighty St. Louis Symphony men, Feb. 25. This clever impression of the passing of a rainstorm in the night was first performed by Ossip Gabrilowitsch and his orchestra in Augsburg, Feb. 21, 1913, and it was later given at the last of his four symphony concerts in Munich.

**Kahn**—Otto H. Kahn, the head of the Metropolitan Opera board of directors, is almost as ardent a patron of art as he is of music. Mr. Kahn recently broached the idea of an American gallery that would be a counterpart of the Luxembourg in Paris, as a place where the work of contemporary American artists could be exhibited to the people free. Too occupied himself with his manifold other interests, Mr. Kahn is looking for another millionaire who will send his name down to posterity as the founder of such an institution.

**Hempel**—Lincoln's Birthday will not exactly be a holiday for Frieda Hempel of the Metropolitan. In the afternoon at 3 o'clock she will give her annual New York recital. In the evening she will sing *Suzanna* in "The Marriage of Figaro" for the third time this season at the Metropolitan, and this will be her final appearance at the opera house this season. On the same evening she will leave on a late train for Ohio to fill the first of a series of concert engagements. Miss Hempel says that she does not believe much in holidays, anyway.

**Moranzoni**—"I am willing to admit," said Roberto Moranzoni, the Boston National Opera conductor, in a recent interview, "that tempers are hotter and nerves more erratic in an opera house than in any other place. Where you have eight stars, each believing himself—or worse, herself—supreme, tact is absolutely essential. At rehearsals I seldom speak. I refrain from correcting members of the company in the presence of the others. I wait until later, and then quietly explain in private what I wish done. This works splendidly and saves many a scene, literally and figuratively."

# POINT and COUNTERPOINT

HEAVEN protect the poor artists if a method of criticism is ever instituted in the musical world similar to that lately inaugurated by *Broadway Brevities* in its "Common Sense Theater Guide." This young publication lists the current plays "in the order of their value from the paying public's standpoint." For instance, the Hippodrome show has an estimated value per seat of \$25, while "Seremonda" is rated at minus 25 cents. The figures are accompanied by a line of comment on the play.

Can you imagine the consternation of the artists if the Sunday papers gave a musical calendar for the coming week with the concerts tabulated on this Dun and Bradstreet basis? Of course, it would all depend upon who was doing the appraising. We shouldn't care to give the critics a free hand in the matter, for they would be sure to play their favorites. For instance, those who had rather a close association with one orchestra would be likely to rate a rival orchestra at thirty cents—minus. It might be wisest to make a composite table of the estimates of one or two critics, some intelligent laymen and some "low-brows." Come on, friends, file your nomination papers!

\* \* \*

"While my daughter was playing the piano last night a strange man stopped at the door and asked to be allowed to give her five dollars."

"Was he such an ardent music-lover?"  
"No; he said it was merely a thank offering because he didn't live next door to us."

\* \* \*

While on the subject of intelligent laymen, as we were above, we might mention the plaint of Charlton Andrews, who laments the scarcity of such rare birds, in an article on "Elevating the Audience" in *The Theater*. He would have an Admittance Commission to pass on the mentality of those who wish to buy tickets, and he gives some serio-comic test questions. While he was referring to theater audiences, the same would apply to musical ones. There's so much talk of standardization—why not standardize the audiences! But what shall we say of persons who are prevailed upon to accept free tickets and help fill the seats at bad recitals? Are they to be compelled to know the difference between a Bach fugue and the Ornstein "Wild Men's Dance"?

\* \* \*

A struggling composer not long ago submitted to an almost equally struggling publisher a ballad entitled "The Lay of the Lark." It was returned with this note:

"Rejected with thanks. Send a few specimens of the lay of the hen just now. We will gladly accept them."

\* \* \*

Don Marquis, whose rays of wit shine upon the "Sun Dial" of the New York *Evening Sun*, would go Scriabine 'one better in the matter of color music. He asks: "Why not combine music, color and perfume? Indeed, why not go beyond and minister to the senses of taste and touch simultaneously?" He declares that he put the suggestion up to one "Fothergill Finch," who twitted out this poem:

End of a perfect day!  
I lay in my scented bath  
And the gramophone played Schubert's Serenade,  
While clusters of violets danced on the walls,  
And the perfume of violets crept through my nasal passages to my wonderful brain,  
And the swish, swish, swish of the water on my skin ministered to my soul,  
And I drank a Bronx cocktail . . .

\* \* \*

This sidelight on the increasing fame of the Cincinnati Symphony is given by *Everybody's Magazine*:

Said his wife to Podsnap, who staggered in at midnight, let the canary out of the cage, and hung his overcoat on the chandelier:  
"Ignatius, where have you been?"  
"I have been to the Shin-shin-shin."  
"Oh, Montgomery and Stone's show."  
"No, not at all, m'dear. That's wrong. I

have been to the Shin-Sh-Shin-Shin-Shympno Or—"

"To the what?"

"To the Shin-sh-Shin-sh-Shinati Sh-shymp-shympno Or-shestra."

\* \* \*

Here's a quip of Darkest London in Zeppelin-time as given by the English comedian, W. H. Berry, in "High Jinks" (he tells about it in *Tit-Bits*):

"It's so dark that when I go to the opera I take a trained glow-worm with me."

\* \* \*

The new journal of the popular song world, the *Tuneful Yankee*, brings forward this limerick:

A musical lady from Ga.  
Once sang in "Lucrezia Ba."  
Said a friend the next day,  
"I'm sorry to say  
That high note in C major fla."

A want "ad" from the New York Evening Telegram:

VIOLIN and piano instruction exchanged for jewelry, typewriter, furniture, clothing &c.; what have you? Address PIANO TEACHER, 1,992 Madison av.

We have an invalid ukelele and a tattered copy of the "Mona" libretto.

\* \* \*

"Do you enjoy grand opera?"

"I might," replied Mr. Cumrox, "if in talking about it I weren't obliged to use words that I can't pronounce and don't understand."—Washington "Star."

\* \* \*

Sybil Vane was singing in her New York recital the "Do Not Go, My Love," of her accompanist, Richard Hageman. Finally, she voiced these lines:

"Could I but entangle your feet with my heart  
And hold them fast to my breast."

"Some feat!" ejaculated a man in the last row.

\* \* \*

Following the startling announcement in the Carnegie Hall program of recent date that Ernest Schelling would give a violin recital comes the equally astonishing report, in the New York *Tribune*, of Wednesday, Jan. 31, of the David and Clara Mannes sonata recital in Aeolian Hall, containing:

David and Clara Mannes gave the second of their season's recitals last night in Aeolian Hall. . . . There were three numbers on the programme, the Beethoven Sonata . . . the Bach, and the Brahms Trio . . . in which Engelbert Roentgen sustained the piano part.

"Has the distinguished cellist of the New York Symphony Orchestra joined the rapidly growing ranks of 'master violinists?'" asks W. Perceval-Monger, the tireless press man of Haensel & Jones.

\* \* \*

We fancy it was the above-mentioned press agent who beguiled Don Marquis into running a "stick" and a half of stuff in his "Sun Dial" column in which the announcement was more or less subtly interpolated that George Hamlin was to give a New York recital on such-and-such a date. In this letter of "Willie," while speaking of Hamlin's singing the Hageman song, "Do Not Go, My Love," he ventures the belief that this is "evidently for the commuters."

\* \* \*

"Well, my boy, what are you practising now?"

"Oh, some stuff by Clementi and Czerny, and scales."

"Do you enjoy your musical work?"

"Don't have to enjoy it—only practise it."

"Too often true," sighs W. Francis Gates, who fashioned the quip for the Pacific Coast Musician.

\* \* \*

Another studio theme from the same paper:

"Why did you leave your new teacher?" was asked a fair young dame.

"Well, he talked so much about things that had nothing to do with the lesson," was the reply. "Why, he even asked me when Beethoven was born, and I couldn't stand for that, you know."

\* \* \*

Claire M. Block sends from Erie, Pa., a copy of the New York *Tribune's* "movie" column, which stated that the Rialto Orchestra would play the overture from "La Tosca." "That must be something new," is the comment.



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## PHILHARMONIC PLAYS WIDOR'S SYMPHONY

Grieg Concerto, with Miss Novaes Soloist, Also on Mr. Stransky's Program

NEW YORK PHILHARMONIC ORCHESTRA. Josef Stransky, conductor. Concert, Carnegie Hall, afternoon, Feb. 2. Soloist, Guiomar Novaes, pianist. The program:

Symphony No. 3, in E Minor, op. 69, for organ and orchestra, Widor; Symphonic Poem, "Le Chasseur Maudit," César Franck; Concerto in A Minor, Grieg; Miss Novaes; Rhapsody, "España," Chabrier.

Organists, unless they are primarily geniuses (à la Bach or César Franck) seem unable to produce music that is great as such. In this respect they resemble violinists who, however much their compositions for their instrument are played on account of their superficial brilliancy or their idiomatic qualities, never write anything of lasting consequence creatively. Their weaknesses appear full-blown when they attempt to express themselves through any other musical medium.

Widor's symphony is a case in point. It contains an amount of respectable workmanship and here or there a partially engrossing passage. But the work as a whole gropes and wanders with little definiteness of aim or cohesiveness; it bandies about ideas of little cogency, little beauty, force or individuality. At its best it traffics in matters quite unoriginal; Wagner and others contribute freely, though Widor's style is in no wise tarred with modernism. The far from conspicuous organ part seems incorporated out of force of habit, rather than in pursuance of any deep-laid and authentic musical plan. The dialogues between organ and orchestra are neither significant nor especially impressive. With all becoming deference to the esteemed program annotator, we hardly feel convinced that "the organ part is essential." Nor did the bombastic finale with its *fortissimo* chorale and general orchestral hubbub impress the hearers very deeply. We are too familiar with

that sort of endeavor to hide the barrenness of what has gone before. Even Bruckner and Reger and other sterile Germans never succeeded in persuading us by these same tokens that all was well that ended loudly.

The symphony—done for the first time in New York, by the way—received a finely contrived and spirited performance and Charles Gilbert Sross played the organ well. Yet the audience's attitude was little more than decorous. Nor did Franck's "Chasseur Maudit" elicit any great enthusiasm. There are some interesting and picturesque touches of delineation in this tone poem, which is obviously modelled on Liszt. But a Bürger ballad was not the sort of thing to bring out the truest and most characteristic in the noble Belgian mystic. Compared with even such a trifle as "Les Eolides" the "Chasseur Maudit" offers little that can be described as Franckian.

The great event of the afternoon was Miss Novaes's performance of the Grieg Concerto. In this she was heard last summer with the Civic Orchestra. However, in Carnegie Hall her work naturally showed to finer advantage. It was thrice-beautiful playing, exquisitely musical and plastic, and properly rhythmic and animated, though essentially lyrical. We have heard more incisive interpretations of Grieg's glorious work here, but Miss Novaes's, in placing stress primarily on the poetic element, was in its way fully as legitimate and convincing. A more directly appealing rendering has seldom been given in this city. The overflowing house greeted the young woman's feat clamorously.

H. F. P.

Godowsky Sues Harrisburg Manager for \$900

HARRISBURG, PA., Jan. 30.—Leopold Godowsky, the noted pianist, has brought suit for \$900 against Gayle W. Burlingame, musical promoter of Harrisburg, for services given in December last in Altoona and Harrisburg. Mr. Godowsky claims that after he had fulfilled his engagements on Dec. 7 and 8 he received \$300 in cash and a check for \$300 for the first performance and a check for \$600 for the second. These checks, the pianist declares, came back marked "no funds."

## PHILADELPHIA MUSIC OF A WEEK WITHSTANDS A FOREIGN INVASION

BY H. T. CRAVEN

PHILADELPHIA, Feb. 5.—As a result of pure accident and quite without concerted preparation, local art throughout the past week made a valiant and highly interesting stand against foreign invasion. The Kneisels, it is true, gave one of the delightful chamber music concerts, but most of the period's offerings were decidedly *en famille*.

Neither a New York operatic, nor a Boston Symphony visitation was scheduled. May Ebrey Hotz, an excellent Philadelphia soprano, was heard in an agreeable recital. A local Polish choral organization submitted native novelties in aid of war sufferers. Ernest Schelling, identified with Philadelphia on account of his eminent brother, Professor Felix E. Schelling, who graces the chair of literature at the University of Pennsylvania, played his own variations with our own orchestra. The Matinée Musical Club proffered one of his regular concerts and Louise Homer sang at the Academy.

Philadelphia is ever eager to emphasize its association with this superb artist. Although Pittsburgh was her birthplace, Mme. Homer did receive some of her early musical education in our own city and her career has always been watched with the utmost affection by our public. Unquestionably she is the most gifted contralto produced by Pennsylvania. But her fine artistic assets easily transcend boundary lines. Here is a singer who now has few rivals on the operatic stage. Time was when Mme. Homer was merely one of a shimmering galaxy that included Calvé, Melba in her prime, Nordica, Ternina, Sembrich, Marie Brema, Lilli Lehmann, Gadski. The last named is still with us and badly needed, but the other great names of the brilliant Grau days have vanished from our music drama programs. Homer abides, and without fulsomeness, it must be stated that the glory of her art is undimmed.

Her recital in the Academy on Wednesday evening attested not only the radiance of her vocal attributes but also an exquisite literary and musical taste all too rare with operatic luminaries.

Music drama was represented but twice—in the unfamiliar, but highly effective number, "Ah, mon coeur se brise," from Thomas's forgotten opera of "Nadeshda," and the encore, the inevitable "Mon coeur s'ouvre à ta voix," from "Samson and Delilah." Other offerings were Handel's Largo from "Xerxes," Bach's "My Heart Ever Faithful," Paisiello's "Chi vuol la Zingarella," Schumann's "In's Freie" and "O wie lieblich," Wolf's "Zur Ruh, Zur Ruh," John Alden Carpenter's "On the Seashore of Endless Worlds," a setting of a curious prose poem by Rabindranath Tagore; Carl Deis's "Come Down to Kew," set to Alfred Noyes's enchanting lyric; the old Irish song, "I know Where I'm Goin'," Horatio Parker's "The Lark Now Leaves Its Wat'ry Nest" and a delectable group of songs by talented Sidney Homer, who certainly deserves something better than enrollment into the "Merely Their Husbands' Club."

Vaulting ambition rather o'erleaped itself in the next night's Academy bill. The enterprise, endorsed by Paderevski, was extremely laudable. Its chief artistic interest lay in the presentation for the first time in America of "Sonnets from the Crimea," a choral work by one of the most admired Polish composers, Stanislaw Moniuszko. The text by Adam Mickiewicz, must be exceedingly lovely in the original, for there was distinct beauty, even in the free, metrical, but unrhymed translation by Thaddeus Iorecki, presented in the program.

Moniuszko's score is flavored and melodic, occasionally suggesting some of Borodine's writing in "Prince Igor." Most of these admirable qualities, however, were obscured in the wretched vocal interpretation by the Polish choir, and W. K. Grigaitis's command of the sixty members of the Philadelphia Orchestra had scant artistic virtues. Piotr Wizla, a good baritone, struggled with the solo portions which happen to have been written for a tenor. The other assisting artists were altogether unfitted for their task. Moniuszko's interesting work deserves better auspices than these, in which the aims of enthusiastic amateurs proved so little commensurate with their resources.

Moniuszko ruled the program throughout. His overture to the opera "Halka" and the recitative and aria and the trio from the same work were mildly interesting without being in any way impressive. The composer died in Warsaw in 1872. His art seems to have been strongly tinged with Meyerbeerian influences, giving pomposity and traits of outmoded conventionality to melodic conceptions not devoid of inspiration.

The regular Philadelphia Orchestra concerts brought forward some familiar numbers in Mendelssohn's tuneful Italian Symphony, Schumann's "Manfred" overture and Richard Strauss's "Tod und Verklärung." Seldom this season have Mr. Stokowski's men played with more graciousness and discriminative appreciation of the matter in hand, particularly in the symphonic number which sounded lyric notes that are the very breath of Italy.

The Schelling variations just missed being a novelty. The work is only a few years old, but some of its material was incorporated into a violin concerto, which Fritz Kreisler has exploited, and Mr. Schelling himself not so very long ago played the piano concerto form at a Boston Symphony Concert in the Academy.

If variations as interesting as these and the "Enigma" of Edward Elgar receive many more presentations some of the prevailing censure of this form of musical art will have to be modified. Elgar's work is unquestionably appealing, but even more so is Mr. Schelling's.

The composition is entitled "Impressions" (From an Artist's Life). It involves the use of solo instruments and of the orchestra with the piano and of the piano alone. This variety of musical color is of marked value in allaying the pangs which different full orchestra versions of a single theme are wont to cause. Furthermore, Mr. Schelling's variations are less cryptic than Elgar's in that the meaning of the dedicatory initials accompanying various movements is sometimes transparent and occasionally actual names and localities are revealed.

Thus the canon labelled K. M. and described as "Rather martial, precise in rhythm, incisive," can mean nothing else than Karl Muck. "Fr. Kr." is, of course, the great Kreisler. There is even further frankness in the movements called "Flonzaley, August, 1914," which of course, suggests the outbreak of war—the memorial movement to H. Pfitzner and the "Habanera Aragonaise." The last named is said to have been suggested by airs heard by Mr. Schelling in a Spanish café, and surely its atmosphere of Iberia is unmistakable. The composer knows his Spain. He knows that neglected land's art, too, as his early exploitation of the lamented Granados's piano works eloquently testified.

The virtuoso was in fine artistic fettle, playing with radiant clarity, fluent technical ease and rich imaginative sympathy. Altogether it was a good week for Philadelphia and Philadelphian artistic associations.

### "Messiah" Splendidly Given by Combined Smith and Amherst Choruses

NORTHAMPTON, MASS., Jan. 27.—Handel's "Messiah" was performed in Greene Hall last night by the combined musical forces of Smith and Amherst Colleges. It was one of the finest concerts given by these choruses in several years and a great deal of credit is due the director, Prof. W. P. Bigelow of Amherst, who did most of the preparatory work. Notable singing was done by the soloists, Esther Dale, soprano; Marie Morrisey, contralto; Lambert Murphy, tenor, and Arthur Middleton, baritone, all artists of fine caliber. The Boston Festival Orchestra gave valuable aid. Prof. W. T. Moog was the organist.

### Mr. and Mrs. Mannes Heard at Lake Erie College

At Lake Erie College, Painesville, Ohio, the appearance of David and Clara Mannes on Feb. 7 was enthusiastically anticipated. The concert was the second of the winter series of artists' recitals at Lake Erie College, maintained by subscription within the college and in Painesville. The first recital in this series was a lecture-recital by Mrs. Edward MacDowell. Oscar Seagle and Harold Bauer are announced for concerts later on in the season at Lake Erie.

## SEATTLE EDUCATOR SEES WORK IN EAST'S SCHOOLS

Nellie C. Cornish Returns from Trip in Interest of Her Institution and Reports Impressions

SEATTLE, WASH., Jan. 23.—Nellie C. Cornish, the energetic, broad-visioned president and manager of the Cornish School of Music, has returned from an Eastern trip, where she went in the interests of her school, visiting many conservatories, institutes and studios.

"In Chicago I found the Columbia School of Music and the American Conservatory doing interesting work with high ideals; Adolf Weidig is a wonderful man. I enjoyed Harold Henry's classes in appreciation, and the children's work at the Carruthers School. Of course, I saw Boyd Wells, now successfully teaching in Chicago, but he will be in Seattle for the summer school at the Cornish School of Music.

"In Philadelphia I visited the Broad Street Conservatory, and the Bryn Mawr School, at the latter school visiting the Eurythmic classes of M. Montellu, who is one of the greatest teachers of the Dalcroze method. I visited many schools of this kind, as it is one of the things I am working out here in Seattle.

"In New York City there was so much to see and do that I cannot tell the half of it. The Institute of Musical Art, where Frank Damrosch took me all over the building, explaining his system and business methods, was of great benefit to me. The Mannes School is a wonderful place, with a beautiful spirit of love and sympathy shown in all the work.

"I saw a special exhibit of Rhythmic work at the Elizabeth Noyes school, visited the Seymour Normal School, where the pupils do teaching in the Settlement School; also went to the von Ende School and many other studios, and attended an orchestra rehearsal, Arthur Farwell conducting. At the Charlotte Babcock Musical Agency I heard many nice things said of Edmund Myers and Ethel Myers and our own Theo Karle.

"I have returned full of enthusiasm and greatly encouraged, for while we cannot have just the same things they have in New York and Chicago, we have plenty of fresh air, room in our school for present work and great growth."

A. M. G.

## MARIE MORRISEY—CONTRALTO

Wins Unanimous Praise of Critics on First Appearance in Buffalo, Before Twentieth Century Club

Miss Harriet M. Buck, chairman of the music committee of the Twentieth Century Club, announced before Miss Morrisey's appearance on the stage that the young artist had met with an accident—the bursting of an artery in her mouth—and that while she would be able to go through with the program, her work would be somewhat handicapped, but in spite of this unfortunate occurrence, Miss Morrisey created a fine impression and gave great pleasure. She is a statuesque young beauty, divinely tall and most divinely fair, and her voice is a contralto of richness and considerable range. Her first group of songs were particularly interesting. *Gia la Notte*, by Haydn, was rendered with rare taste and serenity of style, the enchanting *Lauf der Welt*, by Grieg, *Das Kraut Vergessenheit*, by Hildach, and *Jai pleure en reve*, by Hul, which she sang with moving emotional intensity.

In songs in English, "Deep River," by Burleigh, which revealed the beauty of some of her lower tones, and "Lorraine, Lorraine, Lorree," by Spross, which she gave a heroic rendering, won her two recalls, her first encore, "Lindy," by Spross, and the second, "Leaves and the Wind," both winning further appreciation.—*Buffalo Courier*, Jan. 31, 1917.

Miss Morrisey has many valuable assets for a musical career. Her voice is opulent, resonant, full of warmth and admirably controlled; she has brains and temperament in large measure, and a personality which wins instantly. In spite of the fact that she was suffering from a troublesome tooth, so troublesome as to necessitate the attendance of a dentist during the programme, she carried her audience with her by the vocal beauty of her work, by her dramatic force and authority of style. Miss Morrisey's work grew in beauty as the programme progressed, and she was called back enthusiastically at the close of her second group to grant a double encore.—*Buffalo Express*, Jan. 31, 1917.

Miss Morrisey possesses a rich, pure contralto voice of much beauty, and her wonderful stage presence is an added asset. She sang under difficulties last evening, suffering from a troublesome tooth, but she made a fine impression, and before she had half finished her programme she won the warm approval of the audience. Miss Morrisey sings with much skill, and the natural beauty of her voice is delightful. She was given a hearty ovation and she responded with extra numbers.—*Buffalo Commercial*, Jan. 31, 1917.



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## A TWELVE-HOUR DAY IN CHICAGO'S MUSIC

Recitals and Choral Program Keep Concertgoers Occupied—  
Meyn-Sametini Recital

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Feb. 4, 1917.

THE concerts and recitals of the week began with the last of the present of chamber music concerts by the Flonzaley Quartet at the Playhouse Monday afternoon, at which there was one number heard for the first time here, a Suite, for two violins, without accompaniment, by Emmanuel Moor, played from manuscript, by Messrs. Betti and Pochon, to whom the work is dedicated. The piece served its limited purpose and was admirably performed.

Leila Holterhoff, soprano, gave a recital Tuesday morning at the Ziegfeld Theater; Harold Bauer gave his piano recital of "Music of To-day" at Orchestra Hall in the afternoon, and the Haydn Choral Society at Orchestra Hall occupied most of the evening in a performance of Handel's "Judas Maccabaeus," making in all, a day of almost twelve hours of music.

Miss Holterhoff has a sweet, lyric soprano, which is used with taste and skill; it has a fine liquid quality, range, power

and considerable flexibility. She made a good impression. Her accompanist, Mary Wells Capewell, acquitted herself most creditably.

### A New American Work

Only a master of the undisputed authority of a Bauer could venture to present to an audience of connoisseurs, such as composed the assemblage at Orchestra Hall Tuesday afternoon, a program which represented only the latest achievements in compositions for piano. Names which to many were new were brought forward, such as Edward Royce, an American, and Raoul Laparra, while pieces by Schönberg, Debussy, Scriabine, Franck and Moussorgsky were played with a lucid exposition of their contents.

A fine piece of modern writing was the set of Variations on an Original Theme by the young American composer, Edward Royce, a piece which no doubt will soon find its way into the repertory of the pianists of the day. It is cleverly written, full of charm and of deep musical feeling.

The performance by the Haydn Choral Society (150 mixed voices) of Handel's "Judas Maccabaeus," with the assistance of thirty members of the Chicago Symphony Orchestra, Lucille Stevenson, soprano; Barbara Wait, contralto; Edward Atchinson, tenor, and Robert Ball, basso, under the direction of H. W. Owens, at Orchestra Hall, while not altogether inspiring, kept well within the bounds of traditional Handel style, and disclosed the good training of the chorus. There was good singing on the part of the soloists. Only in the management of the orchestra parts did Mr. Owens show a slight remissness, which was probably due to insufficient rehearsals. Harris R. Vail, organist, did his share effectively, and the Rev. Bert E. Smith, a member of the chorus, in two prologues, explained the text to the audience.

Heinrich Meyn, baritone, and Leon Sametini, violinist, gave a joint recital at the Ziegfeld Theater Wednesday morning. Of especial note was a Suite for violin and piano, given for the first time, at this concert, dedicated to Mr. Sametini, by Leo Sowerby, with the composer at the piano.

It is a great pleasure to be able to state that this is one of the finest pieces for piano and violin which I have heard in some time. It shows the undoubtedly talent of Mr. Sowerby, who has written music of genuine worth. It is modern and still coherent and logical. There are four movements, Gavotte, Rigaudon, Sarabande and Gigue, and all of it is music of melodic charm and scholarly workmanship. Perhaps the third section is the weakest in interest, but all of it shows unmistakable merit.

The suite was excellently played by Messrs. Sametini and Sowerby. This gifted violinist also played several short pieces by Ysaye and Giraud and two Chopin transcriptions and in all of them substantiated the impression, formed long ago, that he ranks among the most brilliant violin virtuosi of the day.

Mr. Meyn, who comes from New York, made a favorable impression with some German songs by Wolf, Haile, Regei and Grieg, two of which he had to repeat. He also brought to hearing some songs by Israel Joseph (a name new to Chicago musicians), which were not particularly interesting, and found some songs by Tosti, Greigh, Ferrari and Bembig well adapted to his vocal accomplishments. Miss Capewell played the accompaniments.

### Sixth Popular Concert

The sixth of the popular concerts given by the Chicago Symphony Orchestra under Frederick Stock at Orchestra Hall last Thursday evening, attracted the usual capacity audience. The Nicolai overture to "The Merry Wives of Windsor," the *andante* from Beethoven's Fifth Symphony, the *scherzo* from "Midsummer Night's Dream," by Mendelssohn, the "American Negro" Suite, by Theobald Otterstrom, and selections by Glazounoff, Järnefelt, Brahms-Dvorak and Chopin-Thomas, all found immediate recognition.

That the Otterstrom suite did not obtain the approbation that it was accorded some weeks ago, when played in the regular series of concerts, is explainable only in the fact that it is music written in the more shifting harmonic manner of the modern composers. On the other hand, the Beethoven *andante* received emphatic applause and Harry Weisbach's playing of the Handel "Largo," given as an encore, was demanded.

In his lecture last week, Dwight Elmdorff, the traveler, discussing "Old German Towns," introduced a unique idea in playing on the piano some folk music and themes from the great German composers, stopping in his discourse at such places as Bonn, the Drachnefels, Nuremberg, Weimar, Die Wartburg and Eisenach. With considerable charm he played some of the "Rheingold" music, the "Siegfried" horn motive, the Pilgrims' Chorus from "Tannhäuser," the "Prize Song," from "Die Meistersinger," the Martin Luther hymn, "Eine Feste Burg ist Unser Gott," "Die Lorelei," a section from Bach's "St. Matthew's Passion," and the *andante* from the Beethoven "Pathétique" Sonata. Altogether the lecture was made a musical as well as a pictorial travelogue of absorbing interest.

MAURICE ROSENFIELD.

### CONNELL IN ARKANSAS

#### Scores Deeply in Little Rock and Jonesboro Appearances

Horatio Connell, the baritone, was the soloist with the MacDowell Male Chorus of Little Rock, Ark., on Jan. 30, at Al Amin Temple. With the chorus Mr. Connell sang the war song from Bruch's "Cross of Fire" and "Germanen Zug." He also offered Handel's aria, "Hear Me, Ye Winds and Waves," and songs by Secchi, Schubert, Mozart, Hahn, some old French and old Irish pieces, and "A Lament," by Josef Rosenberg, the conductor of the chorus, under whose baton excellent work was done in compositions by Protheroe, Plumhof, the Bruch and Lund works already mentioned and some Stephen Foster songs.

The next evening Mr. Connell appeared at Jonesboro, Ark., and gave a recital at the Empire Theater. He presented an attractive program, ranging from Mozart and Haydn, including the latter's recitative and air, "Rolling 'Mid Foaming Billows" from the "Creation," to modern songs by Hahn, Wolf and Rummel. Mr. Connell's singing created hearty enthusiasm.

Marie Tiffany, soprano of the Metropolitan Company, sang at the Scottish Rite, Twenty-fourth Street Temple, New York, on Jan. 29, with Bechtel Alcock, tenor; Florence Mulford, contralto; Andrea Sarto, bass, and Alexander Bloch, violinist.

## CLEVELAND AGAIN HEARS BOSTON OPERA

Galli-Curci and Muratore, of Chicago Company, Soloists in Musicale

CLEVELAND, O., Feb. 3.—A return engagement of the Boston-National Opera Company, under the direction of Max Rabinoff, and under the local auspices of the Cleveland Association of Musical Arts, on Jan. 29, 30 and 31, at the Hippodrome, presented "Tosca" with Villani, Zenatello and Baklanoff; "La Bohème" with Maggie Teyte, Mabel Riegelman, Gaudenzi and Chalmers; "Madama Butterfly" with Tamaki Miura, Gaudenzi, Graham Marr and Leveroni, and "Aida" with Villani, Maria Gay, Zenatello, Baklanoff and Mardones. The conductors were Moranconi and Guerrieri. All performances were of great smoothness, with brilliant singing of the principal rôles. The audiences were large, which augurs well for two or even three engagements being booked by this company for another winter in this city. Cleveland capitalists are understood to be giving the company financial backing.

The musicale given by Samuel Mather in his residence for three hundred guests last Saturday evening had as its artists Mme. Galli-Curci and Lucien Muratore, the spectacularly successful singers of the Chicago Opera Company, and Berenger, the Spanish flautist, with Mr. Samuels at the piano.

Private receptions for Mme. Miura and Maggie Teyte were given in several studios and private homes.

Olive Howard and Mrs. F. S. McCullough gave an excellent recital of Indian Music Wednesday evening at the Woman's Club.

ALICE BRADLEY.

#### Gifted Singers Participate in New York Musicale

Mrs. Margaret Weber, contralto, gave a reception at her home in West Eighty-second Street, New York, on Feb. 4, at which there were present many musical and social personages. The informal musical program presented Hilda Goodwin, the gifted lyric soprano, in songs by Brahms, La Forge, Hildach and the two *Mimi* arias from "Bohème," in which she aroused much enthusiasm, and Henry Weldon, the excellent basso, in a group of songs which he sang admirably. Mrs. Weber also sang some songs artistically, proving herself a good contralto. Both Mrs. Weber and Miss Goodwin are pupils of William S. Brady. Corinne Wallerstein played the accompaniments for the singers splendidly.

## ELIZABETH PARKS

Soprano

in successful appearance with

University Glee Club  
of Providence, R. I.

Jan. 26th, 1917

(John B. Archer, Conductor)

*The Providence Journal, Saturday, Jan. 27.*

"The evening's principal soloist, Miss Elizabeth Parks, a young and exceedingly talented soprano, scored an immediate success. Possessed of a winning personality and a voice of freshness, purity and musical quality, which is used with skill and excellent judgment, Miss Parks' singing made a strong appeal. Her audience showed appreciation in no uncertain manner, and she was obliged to sing extra pieces. In both aria and songs she displayed good vocal technique and keen artistic insight. After her final song group three encores were added, to the last of which she played her own accompaniment."

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## GRAVEURE HEARD IN NEW NATIVE SONGS

Baritone Gives Bright Program at His Recital in Aeolian Hall

LOUIS GRAVEURE, baritone, recital, Thursday afternoon, Feb. 1, Aeolian Hall. Accompanist, Frank Bibb. The program:

"Geduld," Strauss; "Der Mauserthurn," Bungert; "Ach weh mir unglückhaftem Mann," Strauss; "Trinklied," Erich Wolff; Bohemian Folk Songs (in English); "The Lovers' Quarrel," "To the Garden Annie Went," "The Broken Troth," "Good-Night," Arranged by Vincent Pisek, D.D.; "Le Souvenir D'Avoir Chanté," Hahn; "Le Thé," Koechlin; "Nocturne," Franz; "Dansons La Gigue," Poldowski; "Ein Friedhof," Franz; "Deine Weissen Lädenfinger," Franz; "Allnaechtlich im Traume," Franz; "Fruehlingsgedraenge," Franz; "The Devil's Love Song" (first performance), Hallett Gilberté; "Someone" (first performance), Bainbridge Crist; "The Little Old Cupid" (first performance), Bainbridge Crist; "The Joy of a Rose" (first performance), Frances Tarbox; "Memories," Charles Wakefield Cadman; "Sea Poem" (first performance), Frank Bibb.

Louis Graveure has built up such a unique and substantial reputation that it causes no surprise to find his New York audiences invariably large, and expectant to an unusual degree. Mr. Graveure disappointed no one on this occasion. With a halo of mystery about his head the baritone again gave ample proof that his prestige has been won by sheer artistry and not by any idle speculation as to his name and nationality. One point that strikes a person who has heard Mr. Graveure for the first time is the whole-souled sincerity of his manner. This spirit of unconscious earnestness, the hallmark of the true artist, shines out throughout his recital. The *lieder* were given hot dramatic and romantic touches; the French numbers were interpreted with the Graveure warmth, grace and humor.

Of the five new American songs, possibly Hallett Gilberté's "Devil's Love Song," rich in declamative powers, commanded the most attention, largely because of the efforts of the soloist, who did his part "devilishly fine." A repetition was demanded. Bainbridge Crist was represented by two numbers, "Someone" and "The Little Old Cupid," both of which met with the audience's approval. "The Joy of a Rose," an innocent bit, was contributed by Frances Tarbox. Surely the American propaganda is advancing. Not even Franz' "Ein Friedhof," or the Richard Strauss songs, done so remarkably well, pleased the audience as much as the Americans' efforts.

It was a pleasure to watch Mr. Graveure's accompanist, Frank Bibb. When the soloist lamented the pianist mourned—you could see it in Mr. Bibb's face as well as hear it in his accompanying. When Graveure set out on a frolic, Bibb likewise went on a sympathetic lark. As a final reward to the audience, and Mr. Bibb, the baritone sang his accompanist's song, "Sea Poem." This was repeated, and then the audience rushed down and kept Mr. Graveure busy for another half hour. A. H.

### TEXANS EAGER FOR MUSIC

College's Progressiveness Stimulates Denton's Interest in Art

DENTON, TEX., Feb. 6.—That the people in this community appreciate good music is obvious from the size and eagerness of the audiences which attend the series of fine Sunday afternoon concerts offered by the College of Industrial Arts. On Dec. 3 Carl Venth, violinist, and Reuben Davies, pianist, gave an attractive program of modern music. On Jan. 28 the community had the rare privilege of hearing Mrs. Edward MacDowell give a noteworthy recital-talk on Edward MacDowell and his music. On Feb. 4 the Misses Barton and Bailey, pianists, gave a two-piano recital, and on Feb. 28 Paul Carpenter, violinist, and Hannah Asher, pianist, will give a joint program.

The college is planning a Spring Festival to be given toward the end of April. There will be an out-of-door pageant, faculty concerts, an orchestra concert by the St. Louis Symphony, with soloists, and an oratorio to be given by the College Choral Club with the St. Louis Orchestra. Pres. F. M. Bralley of the college and Miss Barton, head of the piano department, have made plans according to which the music department of the college will co-operate with the women's clubs of the State in giving recitals by artists of the faculty free to the public of small towns. Special plans

will be made for audiences of school children and programs will be constructed with the thought for the young and uninitiated listeners. Helen Norfleet, a pianist of the faculty, being away on a leave of absence for concert tour, Katherine Bailey has assumed charge of her classes. Miss Bailey gave a charming program recently.

### AN ALL-CHOPIN PROGRAM

#### GABRILOWITSCH HEARD IN A CONSISTENTLY MOVING PERFORMANCE

An all-Chopin program played by such a pianist as Ossip Gabrilowitsch is as powerful a magnet as a Wagner program by the New York Philharmonic. Such a program filled Aeolian Hall, New York, to overflowing last Saturday afternoon and about 200 sat on the platform. Mr. Gabrilowitsch offered the F Minor Fantasie, the B Flat Minor Sonata, some preludes, the B Minor Scherzo, a nocturne, a ballade and a mazurka.

The pianist was not at his best in the Fantasie and from time to time during the remainder of the program there occurred slips unusual in the performances of this artist. But in all it was splendid Chopin playing which distilled the indescribably subtle essence of this music, saturating it with color, passion, poetic eloquence. The funeral march in the sonatas was profoundly moving and much that was exquisite characterized the short numbers. He had to repeat the E Flat Prelude, which he gave most entrancingly. H. F. P.

#### MCCORMACK TO GIVE AN ALL-AMERICAN PROGRAM IN BOSTON

John McCormack, having decided to make America his future home, seems determined to become a citizen of the useful type, not merely a citizen in name only. American songs have always found a place on his programs, and they will occupy a more prominent place in the future. Two groups of American compositions will be found in his program at Carnegie Hall next Sunday afternoon. One of these groups will be confined to songs of MacDowell exclusively. The famous tenor will set a notable example to native American singers by offering an exclusively American program when he appears at Symphony Hall, Boston, on Washington's Birthday.

## SCHINDLER PRESENTS QUAIANT FRENCH AIRS

#### OLD MUSIC GIVEN BY CHORUS WITH AID OF MAY PETERSON, SEAGLE AND SALZÈDO

Characteristic music of France from the period of Francis I to the Revolution was charmingly represented by Kurt Schindler and his Schola Cantorum of New York at a concert in Carnegie Hall on Jan. 31. May Peterson, soprano; Oscar Seagle, baritone; Carlos Salzèdo, harpist, and members of the Russian Symphony Orchestra assisted the chorus in a number of unusual, highly interesting works.

For the chorus there were Bergerettes by Tessier and Lefèvre, humorous madrigals by Costeley and Passereau and "La Bataille de Marignan" by Clément Jannequin, its first performance in America; also Old French Wedding Carols (from the collections of F. Tiersot), a Pastoral Scene from Rameau's "Hippolyte et Aricie" and a Divertissement from "Le Devin du Village" by J. J. Rousseau. Mr. Salzèdo played harp solos by Couperin and Rameau, Mr. Seagle sang Old Cavalier Songs and Chansons à Boire et à Manger, and Miss Peterson was heard in a duet with Mr. Seagle and in several solos with chorus and orchestra. One modern number graced the program, a Pavane by Gabriel Fauré, but this was frankly conceived in the ancient style and did not disturb the atmosphere of the concert.

Perhaps the most novel number was Clément Jannequin's "La Bataille de Marignan," written about 400 years ago and described in Mr. Schindler's program note as a "madrigal-symphony." It is a splendid, realistic bit of "program" music, picturing the din of battle, the encounter between the French and Swiss armies, and the shouts of victory. There was a real dramatic touch in the cry of retreat of the Swiss and the proclamation of triumph of the French. The division of the parts was skillfully devised and chorus and orchestra per-

formed it stirringly. This naïve four-part choral writing was interesting as a forerunner of the modern, involved "programmatic" works.

The chorus sang with excellent spirit throughout, employing huge volume of tone when required and using delicate shading effects when called upon to do so. It was a notable evening for Kurt Schindler's Schola Cantorum and the large audience applauded the chorus to the echo. Miss Peterson and Mr. Seagle were given distinct ovations and Mr. Salzèdo's playing met with marked approval. Mr. Schindler's arrangements of the Old French Songs for chorus and orchestra were excellent, never deviating from the spirit in which they were originally created. H. B.

#### DIRECTOR GALES GIVES RUSSIAN MUSIC WITH DETROIT SYMPHONY

DETROIT, MICH., Feb. 3.—The concert of the Detroit Symphony Orchestra yesterday was a signal triumph. The opening number was Mozart's Overture to "Don Giovanni," which was done with much spirit and verve. In the "Mozartiana" Suite of Tschaikowsky the orchestra also acquitted itself with credit. There was a marked precision in the gigue, yet it never seemed labored, while the menuet was graceful, sensuous, rhythmical. But it was in the preghiera that the generally improved tone of the orchestra showed to best advantage. The crescendos were even and displayed great richness and purity of tone. The closing number was the Fourth Symphony of Tschaikowsky. Mr. Gales's presentation commanded admiration. E. C. B.

#### LILLIAN ABELL PLAYS FOR TWO CLUBS IN NEW YORK

Lillian Abell, the New York pianist, played two Brahms numbers, Ballade in D Minor and Capriccio in B Minor, and "Marche Militaire," Schubert-Tausig, before the Professional Woman's League, New York City. On Jan. 25 she appeared at the New York home of Mrs. Clarence Antoine Hope and was heard in groups by Brahms, Chopin and Liszt and a prelude by Halfdan Cleve. At the Hotel Martinique on Jan. 27 she made her appearance as soloist at the annual luncheon of the Mount Holyoke Club. Miss Abell's offerings were well received on each occasion.

# Carrie Bridewell

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ALTOONA TIMES—"Her voice is a warm, flexible contralto, richly mellow in its lower register and clearly resonant in its upper notes. Her enunciation in French, German, Italian and English was admirably clear, and her interpretation showed refined and intelligent artistic ability."

ALTOONA TRIBUNE—"Scored brilliant success. Rose supremely to every vocal demand. Perfect singing and diction. The freedom and elasticity with which she produces her voice."

NEW YORK TIMES—"Harris Theatre concert reached high water mark when Carrie Bridewell, Godowsky and Kneisel Quartet appeared."

SUN—"Mme. Bridewell's fine voice was heard in French and German songs."

HERALD—"Elite musicale at the Harris Theatre brought together a distinguished group of musicians, including Carrie Bridewell."

NEW YORK AMERICAN—"Carrie Bridewell featured at the Harris Theatre. Enthusiastic reception to her delightful renditions."

WORLD—"Carrie Bridewell made the entertainment of artistic importance."

Management: R. E. Johnston, 1451 Broadway, New York

## Advantages of Two-Piano Playing Discussed by the Misses Sutro

Value of This Unique Art Not Realized by the Amateur or the Average Teacher—Personalities of the Performers Need Not Be Submerged in Two-Piano Ensemble—The Large and Varied Repertory

TWO-PIANO playing is such a rare art that the amateur or even the average teacher has little idea of its advantages. The Misses Sutro have done pioneer work in this field in practically all the important music centers of Europe. It is but natural that the interest awakened by them in a practically neglected branch of music should be extended to their native land, to which they have recently returned.

"The study of works for two performers is extremely interesting," says Miss Rose Sutro, "for like all ensemble playing it necessitates placing the composition and its interpretation first, which is quite different in the case of solo work, where the personality of the performer is so much in evidence. For professional work it is, of course, essential that both players be evenly matched, otherwise it is extremely difficult to get beyond the purely mechanical; but for amateurs it might be of advantage for one to be more proficient than the other. The ideal performance of two pianos is the one in which each individuality is not entirely submerged, but in which both are blended into an harmonious whole."

### A Mistake Corrected

"There is one mistake, however, that a great many persons make," points out Miss Ottlie. "They imagine two-piano playing is much easier than playing alone, thinking that what one would ordinarily play can be divided between two. This is erroneous. On the contrary, each piano is an integral part of the whole (as the piano part in sonatas, trios, etc.), extremely difficult passages frequently occurring in one part when it must be quite subservient to the other. In the matter of concentration, too, the memorizing of works for two pianos is of incalculable value, rendering the committing to memory of solos a comparatively easy matter."

"As in the case of all musical literature, the repertory is varied, ranging from the simplest to the most intricate. It is of much larger scope than even professional musicians realize."

"Aside from the original compositions, all the great symphonies and orchestral works have been arranged for two



The Misses Rose and Ottlie Sutro

pianos, many by the composers themselves, and are infinitely more interesting and instructive to play than the arrangements for one piano with four hands. They give a much more complete idea of the compositions, opening a wide field for good sight readers. Teachers will find two-piano compositions most useful in spurring their pupils on to better efforts by arousing a sense of competition among them."

### Brockton's Second "Community Sing" Highly Successful

BROCKTON, MASS., Jan. 27.—Nearly 1,000 persons assembled in the Colonial Theater, Sunday afternoon, for the second "Community Sing" arranged by the Brockton Chamber of Commerce. Every seat in the auditorium was taken and many stood. The program maintained the interest of the audience until the end. Mrs. Nellie Evans Packard, the musical director, preceded the singing by a brief address, in which she set forth the purpose of such a gathering. A book of fifty songs, compiled by Mrs. Packard, includes the patriotic and folk songs, familiar hymns, plantation songs, etc., and from this book the audience sang many numbers with zest and wholeheartedness, ending the program with a spirited delivery of "The Star Spangled Banner." The singers were accompanied by Milo Burke, cornetist; Carrie Wright Johnson, pianist, and Frank E. Packard, organist. Mrs. Packard and the Chamber of Commerce were congratulated upon the eminently successful affair, and other "sings" planned.

### SIGHT SINGING CLASSES MEET

Wilbur A. Luyster Resumes Work for Second Term

The People's (Cheve) Singing Classes, under the instruction of Wilbur A. Luyster, opened the second term of their twentieth season at the Art Building, Brooklyn, on Jan. 25 with a free lecture and lesson by Mr. Luyster. Numbers were placed on the blackboard to represent notes or tones and soon all present were singing them. Then they were led to the characters which represented time; next to the staff, which was introduced and explained, after which the audience found no more difficulty singing from the staff than with the characters previously used. The two-part singing was a revelation to many in the ease with which they accomplished it. Other more advanced classes are held as follows: Intermediate Grade (those starting second term) will meet Thursdays at 7.30 p. m. Semi-advanced or advanced classes will meet Tuesday evenings at 7.30 and 8.30 respectively.

At the New York School, 220 Madison Avenue, progress is much more rapid, as students meet for lessons in afternoon and evening classes at least twice a week

### American Music Given Prominence in Boston Singer's Recital

BOSTON, Jan. 30.—Chinese tone poems, "On a Screen" and "The Odalisques," from John A. Carpenter's newly published "Water Colors," were presented for the first time in Boston, it is believed, at a recital in Jordan Hall, Jan. 29, by Stella Crane, New England Conservatory '10, assisted by Josephine Durrell, violinist.

Two new compositions by Lee Pattison, of the Conservatory faculty, "The Gulls" and "The Sands," had their first presentation from manuscript at this recital, and another work of local interest was "The Sea Shell," by Carl Engel, of the Boston Composers' Club. James H. Rogers' "Wine Song" and Arthur Whiting's "A Birthday" completed Miss Crane's list of American selections. The early part of her program consisted of songs from eleven classic composers. The singer is soprano of the quartet at the Ames Memorial Church, North Easton, Mass.

Mary Alison Sanders, who is at the head of the musical department of the Laurel School for Girls, Cleveland, Ohio, gave lecture-recitals in costume of English, Scotch and Irish folksongs in the cities of Macon, Americus and Smithville, Ga., during the first week of January. A number of school children danced appropriate folk dances. Elizabeth Craig Cobb, of Americus, Ga., played the accompaniments.

Mme. Evelina Parnell, the Boston prima donna soprano, has been engaged to sing the leading rôle in Homer Moore's new opera, "Louis XIV," when that production is presented at the Odeon Theater, St. Louis, the middle of February.

**ELEANORE COCHRAN,  
AMERICAN SOPRANO,  
CHANGES MANAGERS**



—Photo by Campbell Studios

Eleanore Cochran

Walter David, of Foster & David, the New York musical managers, announces that his firm has assumed the management of Eleanore Cochran, the well-known dramatic soprano.

Miss Cochran was soloist on the last Spring tour of the New York Philharmonic Orchestra. This tour was of seven weeks' duration and included many of the principal cities of the country.

### Many Engagements for 'Cellist Dubinsky

Vladimir Dubinsky, the concert 'cellist who made so favorable an impression at his recent recital in New York, has just been engaged for concerts on Feb. 12 at the Academy of Music in Brooklyn; on Feb. 18, at the Waldorf-Astoria in New York; on Feb. 26 at Passaic, N. J., and on March 13 at the Bay Ridge High School in Brooklyn. On Feb. 3 Mr. Dubinsky played in Carnegie Hall.

A lecture-recital on "Celtic Folk Music" was given in the Church of the Blessed Sacrament, Worcester, Mass., Jan. 21, by Benedict Fitz Gerald of Boston. Mr. Fitz Gerald was assisted by William F. Kelly, tenor, Boston. The event was directed by Mrs. Augusta Sargent McDevitt.

## THIRTEEN RECALLS

At the End, Tell the Story of the Success of  
THIS SEASON'S FOURTH NEW YORK RECITAL BY

## JOHN POWELL THE TRULY GREAT AMERICAN COMPOSER-PIANIST

The Program Consisted Solely of JOHN POWELL'S "SONATA TEUTONICA"

### THE VERDICT

For those whose love of music goes beyond accepted idioms the playing and composing of John Powell will be this year as it was last, a vital and insurgent encouragement. The young pianist's recital in Aeolian Hall last evening GAVE MORE FOOD FOR THOUGHT THAN ALL THE MUSICAL TABLE D'HOTES OF MANY WEEKS.—*New York Evening Sun.*

He has produced what for art is infinitely more valuable—A WORK OF TRUE AND ORIGINAL BEAUTY. HE PLAYED THE SONATA EXCEEDINGLY WELL, AND A LARGE AUDIENCE DISPLAYED for it REMARKABLE ENTHUSIASM.—*New York Tribune.*

**Season 1917-18 Now Booking**

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STEINWAY PIANO

## LUSTRE OF BOSTON SYMPHONY CONCERT UNDIMMED BY THE CLOUDS OF WAR

Electricity in the Atmosphere Spurs Dr. Muck and His Men to a Performance of Unusual Brilliance—An Ovation for the Conductor and for John McCormack, Soloist—A Gerhardt-Godowsky Recital

Bureau of Musical America,  
120 Boylston Street,  
Boston, Feb. 4, 1917.

WAR CLOUDS did not dim the lustre of this week's pair of symphony concerts. To the contrary, the electricity in the atmosphere on Saturday night stimulated Muck to a degree rare even for him—and the orchestra responded by playing more brilliantly than ever. Imagine Reger, the intellectual, being exciting! His formidable Opus 100, "Variations and Fugue on a Merry Theme of J. A. Hiller," fairly sparkled with joy and animation. The fugue that ends the long composition probably excelled in virtuosity, in overpowering effectiveness, everything else that has been done this year. And it was worth the strain of having stood with one's ear to the crack of the stage door to see Dr. Muck as he came off afterwards.

The other orchestral numbers on the program were Mozart's Overture to "Le Nozze di Figaro" and Strauss's "Don Juan." The audience was probably more interested in John McCormack's début at the Symphony Concerts. His enormous popularity as a singer of folksongs and especially of the folk-songs of Ireland would have insured him a hearty reception even had he sung his Mozart Rondo (an unfamiliar one) and his excerpt from Handel's "Acis and Galatea" moderately well. But what was the surprise of his audience to hear his masterly delivery of the Handelian fireworks, his excellent enunciation of Italian as well as English text, and his faultless interpretation of the Mozartian phrase!

The two men—conductor and soloist—were equally popular throughout the evening. If one needed evidence of the taste and fineness of Boston audiences, one had merely to note that, at the first appearance of Dr. Muck on the platform, he was greeted by a round of applause that is ordinarily heard only at the first

concert of the season—and it might have been so different!

One of the finest features of the Friday concert was the morning after—I mean Mr. Elson's review in *The Advertiser*. Is the man's fund of humor inexhaustible? Examine these specimens: "To cut a Handelian phrase is, to the Englishman, as wicked as to cut an oyster." . . . "And now, having dismissed the singer, we may speak of the orchestra, which also appeared." . . . "The fourth (Variation) was a veritable cannon foundry." . . . "the end (of Strauss's 'Don Juan') preaches a sermon which even Billy Sunday would indorse."

Elena Gerhardt, in her Sunday afternoon program at Symphony Hall, struggled bravely against a depression that even the enthusiasm of a friendly audience could not lift. Her partner, the distinguished pianist, Leopold Godowsky, was less affected. But that should occasion little surprise, for he is a pianist and she the interpreter of that most exquisite and intimate product of musical art, the German *Lied*. In her four Schumann songs, and in the Schumann encore, too, there were the familiar phrasing, diction, understanding, but the joyousness was tempered. Of her four songs in English, the two first, being ex-

amples of the older English style, were well chosen. But one deplores the inclusion of William Arms Fisher's arrangement of the Negro folk-song, "Deep River," and Rudolph Ganz's "What Is Love?" in a program made up of Schumann, Chopin, Weingartner, sung by one of the foremost exponents of the art song. "Deep River," a folksong of rare beauty, makes its appeal when harmonized with becoming simplicity and sung by one who knows the flavor of negro folk-music. The song is not "highbrow," nor is it art music.

Mr. Godowsky's offerings were most enthusiastically applauded—and encored. It is rather difficult to tell whether it was his art or his amazing technique that stirred the audience. Especially popular was his arrangement of airs from the once familiar "Fledermaus"—an arrangement that was programmed "Symphonic Metamorphoses of Johann Strauss's Themes, etc."

Mr. Godowsky used a piano of one concern and Mme. Gerhardt that of another, a state of affairs that marred the appearance of the stage and gave no end of work to Louis, the "prop" man. Walter Golde played sympathetic accompaniments for Mme. Gerhardt.

HENRY L. GIDEON.

### HUB FAVORS ELMAN AND MME. GERHARDT

Singer and Violinist Attract Large  
Audiences—Richard Platt  
Heard

BOSTON, MASS., Feb. 3.—Elena Gerhardt presented a program of Schubert, Brahms, Wolf and Strauss songs in her recital at Jordan Hall last Saturday afternoon. A large audience welcomed the singer with spontaneous outbursts of applause. The rich fullness of Mme. Gerhardt's voice, of luscious quality in all registers, was again a great joy, and neither in intense emotion nor broadening climax does it lose its characteristic quality. To every song she brought her extraordinary powers of interpretation. She made Schubert's "Im Abendrot" an inspiring, reverential petition. Again in the Brahms "Von Ewiger Liebe" her superb declamation gave the song the required dramatic intensity. The "Ständchen" of Strauss and "Der Jäger" of Brahms were other particularly brilliant examples of lovely singing. In "My Lovely Celia," in addition to vocal opulence, an English diction was revealed as pure as that of her superior German. Phillip Gordon was the accompanist.

Mischa Elman attracted a capacity audience to Symphony Hall on Sunday for his first appearance here this season. Mr. Elman aroused the hearty enthusiasm of his listeners and was recalled many times.

Richard Platt, well known as one of our resident pianists of high attainments, gave a recital of Schumann, Brahms, Ravel and Liszt pieces in Jordan Hall, Wednesday. Mr. Platt has the touch of the distinctive artist; he has poetical imagination, a fund of musical intelligence and refined powers in interpretation.

W. H. L.

Chicago Composer's Song on Mme. Galli-Curci's Programs

CHICAGO, Feb. 3.—Amelita Galli-Curci, the vocal marvel who has aroused Chicago to unprecedented demonstrations of enthusiasm, has included a song by James G. MacDermid in her recital programs. Mme. Galli-Curci was much taken with Mr. MacDermid's "The House of Dreams," written for John McCormack to words by Kendall Banning, and asked him to write a song for her. Mr. MacDermid then composed "The Magic of Your Voice," writing the words as well as the music, as he had done in "I Call to Mind a Day." The song won the diva's hearty approval, and she has added it to the small list of songs which she will sing in English. Mme. Galli-Curci's popularity in Chicago is impressively shown by the ticket sale for her appearance with the Glee Club of the Chicago Chamber of Commerce, scheduled for Feb. 14. The tickets were

placed on sale this week for mail orders only, and every seat in Orchestra Hall was sold within three days. Twice as many orders have been received as can be filled. This record is unique.

F. W.

### NEW POST FOR COURBOIN

Syracuse Musician Appointed Municipal  
Organist of Springfield, Mass.

SYRACUSE, N. Y., Feb. 3.—According to advices received here early this week, a petition was presented to the Common Council of Springfield, Mass., on Monday last and an ordinance passed by that body appointing Charles M. Courboin, organist of the First Baptist Church of this city, municipal organist of Springfield. The ordinance was referred to the finance committee and it is expected that the matter will go through without opposition, as the Mayor and other officials are said to favor Mr. Courboin's appointment. The acceptance of the position would not interfere with his work as organist here.

According to the plan presented to the Common Council, Mr. Courboin would give a series of twenty concerts in Springfield, two being given each month except July and August. Season tickets to these recitals would be sold at the nominal rate of \$1.50 each, thus making it possible for everyone to enjoy the recitals. As the municipal auditorium in Springfield seats 4000 persons, this would provide a good revenue to meet the necessary expenses. Mr. Courboin will enter upon his duties in Springfield on March 1.

Mr. Courboin, who is a native of Antwerp, Belgium, came to America in 1904, after being for two years organist of Antwerp Cathedral and giving recitals in many European cities. His organ in Syracuse is now being enlarged and will, when completed, be the largest in this State outside New York City.

### Notable Song and Instrumental Program for Holyoke

HOLYOKE, MASS., Jan. 25.—William Deroin, tenor, pupil of John Barnes Wells, gave a recital on Tuesday evening, with Ada E. Chadwick, violinist, and John G. Clarke, pianist, before a

brilliant audience in the High School Auditorium. The singing was enjoyable and won much approval, Mr. Deroin's offerings including old pieces by Caldara and Secchi, some old Irish songs, French songs and American songs by Homer, Ware, Speakes, Wells, MacDowell and Hastings. Miss Chadwick won warm favor in compositions by Kreisler, Gossec and Kramer, convincing her hearers of her distinct gifts as a solo violinist.

### ST. PAUL CLUB EXPLOITS MUSIC OF AMERICANS

"Spoken Songs" of Arthur Koerner of Minnesota on Annual Program  
of the Schuberts

ST. PAUL, MINN., Feb. 2.—The Schubert Club's annual American composers' program was presented Wednesday afternoon. Arthur Koerner was the Minnesota composer to be exploited. Five "Spoken Songs," using the texts of Sir Rabindranath Tagore, were delivered by Mrs. Mildred Phillips Kindy, with the composer at the piano. The music admirably set forth the lofty sentiment of the poet. Mr. Koerner, a former resident of St. Paul, is now head of the music department of Pillsbury Academy in Owatonna. With Mrs. Carlo Fischer, he has filled many engagements for the presentation of his "Spoken Songs." Homer Norris's "The Flight of the Eagle" was presented by Ruth Matz, soprano; Thomas McCracken, tenor; George Morgan, baritone, and Mrs. Katherine Hoffman, pianist. Arthur Whiting's Fantasy, Op. 11, was played by Myrtha Gunderson, with George H. Fairclough playing the orchestral parts on the second piano. The program closed with the spirited singing of the "Star-Spangled Banner" by the audience.

Florence Davies, pianist, assisted by William MacPhail, violinist, and Margaret MacPhail, accompanist, made a very creditable appearance in a recital at the First Unitarian Church Tuesday evening. The first Baptist Church was yesterday the scene of the gathering of the Thursday Musical for its fortnightly recital. Six club members presented the program, a feature of which was the two-piano work of Margaret Hicks and Gertrude Squyer. Mrs. Minnie C. Hubbard, violinist, played. Mrs. Agnes Griswold Kinnard was the vocalist of the afternoon, making a fine impression. Eloise Shryock and Mrs. John Dahl were the accompanists.

Dorothy, Rosalind and Cynthia Fuller of Sturminster Newton, Dorset, England, gave one of their quaint and charming recitals of English, Scottish and Irish folk-songs at the Church Club, Tuesday evening.

F. L. C. B.

Worcester Audience, 2,000 Strong, Arises  
to Cheer Kreisler

WORCESTER, MASS., Jan. 31.—Fritz Kreisler was given an ovation on his appearance in Mechanics' Hall last night such as has seldom been granted an artist in Worcester. The enthusiasm of the audience grew with each succeeding number, until at the end of the program 2000 men and women rose and cheered Mr. Kreisler. Mechanics' Hall was crowded for the occasion, extra chairs having been placed even on the platform. In addition, fully 500 persons had left their names at the box office on a possible chance that a ticket might be available at the last moment. This was the second season that Mr. Kreisler has appeared in the Ellis series of concerts. The excellent work of Carl Lamson as accompanist was much appreciated.

T. C. L.

An interesting evening of chamber music was given on Feb. 4 at the Educational Alliance, New York, by the Chamber Music Society. A Brahms String Quartet, the Schubert Quartet in D Minor ("Death and the Maiden") and Ippolitow-Iwanoff's Piano Quartet Op. 9 were given.

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## EPSTEIN ADVOCATES "HOSPITAL" FOR TREATMENT OF PIANISTS' TROUBLES

**Noted Pedagogue and Accompanist Analyzes Shortcomings of Performers and Suggests a Remedy for Them—Utilizing Both Old and New Methods in Piano Technique**

IN previously published interviews, Richard Epstein, the noted pianist, pedagogue, accompanist and coach of a host of celebrated singers, has discussed in detail the art of accompanying and the problems involved in modern piano playing. A life-time spent in scientific investigation of the physiological laws underlying piano technique and the successful practical application of them resulted in making him a firm convert to the relaxation and weight-touch principle. Ossip Gabrilowitsch, the distinguished pianist, had Mr. Epstein explain these principles to him and finding them excellent, wrote to Mr. Epstein that he endeavored to apply them in his own playing. As an accompanist, Mr. Epstein has become identified with the highest artistic ideals of that particular field of pianism.

With these two subjects thoroughly explored, I confess that I was somewhat at a loss when I talked with Mr. Epstein recently, as to what theory he would bring forth next. Ever resourceful and constantly alert for a new idea, Mr. Epstein took a leaf from the scrap-book of his latest experiences and advanced the somewhat startling view that there ought to be a "hospital" for pianists.

### A "Hospital" for Pianists

"Let me explain just what I mean by a 'hospital' for pianists," Mr. Epstein said. "There are a great many pianists before the public to-day who feel that they have just missed the goal of artistic perfection. Something is lacking in their playing. It may be technical certainty; it may be the self-confidence that can result only from the absolute mastery and command of mechanism, or still other points. At any rate, somewhere a cog in the wheel of preparation for a public career has slipped and needs adjustment."

"The level-headed, self-analytic player will recognize his shortcomings and resort to what I term a 'hospital.' Without being accused of carrying this idea too far, I may say safely that in this 'hospital' the pianist should be trained in style, in interpretation and in the higher and broader elements of his art, apart from the technical shortcomings mentioned above."

"The young artist, who has completed his studies, if such a thing is possible, may reply, 'I thought that I had been trained thoroughly in all these things.' That may be true, but he was not trained to apply them before a discriminating audience in a public concert hall."

"One appearance on the concert platform is worth fifty lessons. The pupil with intelligence and keen insight can profit by his appearances in public and use this experience later in his career. Recently a young lady who has made a most successful appearance with the Boston Symphony Orchestra and another lady who was enthusiastically received in concert at the Metropolitan Opera House came to me and confided that they

felt the need of further studies in technical theory and in a few other things.

### A Happy Illustration

"To use a comparison that may illustrate my idea of a 'hospital' for pianists," Mr. Epstein said, "I remember in my soldier days that young horses were trained for war in an armory or riding-school. They were taught to obey the

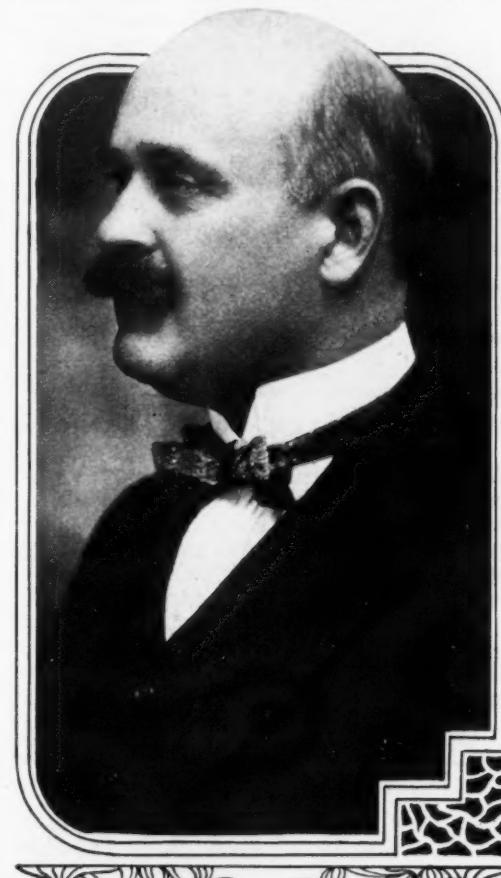


Photo by Mishkin  
Richard Epstein, the Noted Piano Pedagogue and Accompanist

rider's whip and to go through all the required paces. In the armory the horses acquired control but they did not develop stamina. Then they were brought into the open plain and exercised with the purpose of acquiring real endurance. The training of the pianist may be compared with this method. He is trained to overcome technical difficulties and he becomes proficient in finger work. But when he appears in public, unless he has had practical, expert advice, this technical proficiency is overshadowed by his lack of conviction, by his inability to hold his audience and by the general insignificance of his message."

"Just one more point," concluded Mr. Epstein. "Some people have become so enthusiastic over the relaxation and weight method in piano playing that they have suddenly thrown to the winds the old-fashioned hammer-like finger work method. To do this is just as wrong as to depend entirely upon the old method. The ideal thing to do is to combine both, for there are many places in piano technique where they overlap. In properly applying weight to tone-production, there will always be the question of 'energizing' the fingers during the act of touch, which is a sort of relic of the old-fashioned so-called finger technique. The

proper adjustment of the two methods is one of the most intricate points in piano pedagogy. To master the subject thoroughly a life-time of investigation is necessary."

HARRY BIRNBAUM.

### PENELOPE DAVIES SCORES

**Mezzo-Contralto Awakens Enthusiasm at Her Ottawa Recital**

OTTAWA, CAN., Jan. 26.—Under the auspices of the Morning Music Club, Penelope Davies, mezzo-contralto of New York, assisted by Mr. Authier, a local violinist, appeared in recital at St. Patrick's Hall yesterday. Miss Davies scored a distinct success, presenting first an old Italian group of Caldara, Gluck and Pergolesi. Then followed a group devoted to folk-songs, in which the singer gave Purcell's delightful "Passing By," which in spirit is almost a folk-song, and joined with it "Billie Boy," from the recently published "Lonesome Tunes," collected and harmonized by Loraine Wyman and Howard Brockway. This was probably the first hearing of this folk music in Canada; the singer was applauded to the echo after she had sung it. Two Hebrides folk-songs, harmonized by Mrs. Kennedy-Fraser, completed the group and also proved to be extremely interesting.

The French group of songs by Chausson and Paladilhe, and a Russian song, by Gretchaninoff, in French, were followed by five American songs by Branscombe, Burleigh, Cadman, Kramer and Horsman. The Burleigh song, "One Year," dealing with the war, aroused great interest.

Miss Davies was heartily welcomed, her hearers being quick to recognize an able artist in this Canadian girl, who has made steady progress in the concert field since leaving her native Canada for the United States. Mr. Authier played a group of Kreisler pieces artistically, while Mrs. F. M. S. Jenkins provided excellent piano accompaniments.

### CARL SCHOOL HONORS BONNET

**Banquet Will Follow Organist's Bach Recital Before Students**

Joseph Bonnet, the distinguished French organist, will give a private recital before the students of the Guilmant Organ School and members of the Alumni Association on the afternoon of Feb. 12. His program will be devoted entirely to Bach. In the evening the Alumni Association will tender Mr. Bonnet a banquet at the Hotel Knickerbocker. This will be attended by a representative of the French government.

Mr. Bonnet has been for several years honorary vice-president of the school and is an old friend of Dr. William C. Carl, the director. The Guilmant School students will attend *en masse* Mr. Bonnet's public recital in Aeolian Hall on the following day. Next Sunday morning the music at the Old First Presbyterian Church, under Dr. Carl's direction, will be selected from the work of Mr. Bonnet and will include an "Ave Maria," to be sung for the first time here.

### Year Starts Actively for Mrs. David

Since the first of the year Annie Louise David has filled more engagements than for any corresponding period in several seasons. Since the first of January she has played in New York six times; in Brooklyn four times; with single appearances in Atlanta, Ga.; Canton, Ohio; Clarksburg, W. Va. On Feb. 13 she will be the soloist with the Arion Society of Providence—this is her second engagement with this organization within a year. On Feb. 15 she has a joint recital with Lucy Gates at Middletown, Conn. In April she will be the soloist with the Kriens Symphony Orchestra at Carnegie Hall, playing a concerto which has been written for her by Margaret Hober.

Jackson C. Kinsey, a pupil of Frederick Haywood, the New York voice teacher, was mentioned recently as being a tenor whereas the item should have read baritone.

B. Frank Gebest, pianist, was heard in recital recently in Washington, D. C., assisted by Gertrude Gebest of New York, soprano.

## PITTSBURGH TESTS NEW AUDITORIUM

**Philadelphia Symphony Heard in Shriners' Mosque by Huge Audience**

PITTSBURGH, PA., Feb. 5.—Music lovers of this city had an opportunity to test the acoustics of the Shriners' Mosque last week, when the Philadelphia Orchestra, under the direction of Conductor Stokowski and Mme. Olga Samaroff, soloist, gave an excellent performance. The audience was enthusiastic and one of the largest that ever attended a symphony concert in Pittsburgh, the concerts given at the Pittsburgh Exposition during the exposition season excepted. The acoustics proved perfect. The hall is unquestionably the best in Pittsburgh for an orchestral performance.

The concert was given under the auspices of the Pittsburgh Orchestra Association. The size of the audience lent encouragement to those backing the season of concerts to repeat it again next year or else establish a permanent orchestra here. Pittsburgh now has the hall in which to establish it. The Shriners' Mosque seats about 3900. It is certain that it will prove the most popular place in Pittsburgh for large concerts, for Carnegie Hall is now outgrown. Most of the great artists have turned away many persons this year from Carnegie Music Hall because of lack of room.

The Philadelphia Orchestra program began with Henri Rabaud's Symphony No. 2 in E Minor. Other symphonic offerings included "L'Après Midi d'un Faune" by Debussy, and "The Sorcerer's Apprentice" by Dukas. Mme. Samaroff played Saint-Saëns's Concerto No. 2 in G Minor, giving it a splendid reading and received an ovation.

A delightful recital was given last Thursday night in Carnegie Music Hall by Thomas Egan, tenor, assisted by Mme. Lillian Breton, soprano, and Anna De Milita, harpist. Mr. Egan's Irish melodies caught the popular favor and his audience was enthusiastic. William Reddick was the capable accompanist.

E. C. S.

### IMPROMPTU FUTURISM

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A few years ago, while living in Berlin, relates H. B. Pasmore in the *Pacific Coast Musician*, the young folks used to come to our house every last Saturday in the month to make music together—young 'cellists, violinists, pianists and vocalists. After the performance of serious numbers, stunts were often indulged in. One young violinist was particularly strong on the Sextet from "Lucia" and on the night in question started to play it.

When he was well under way, another young fellow began the Quartet from "Rigoletto" in a different key, which was enough to set them all off and each one grabbed his fiddle or 'cello, two men captured the piano, and some one found our large Chinese gong and, before you could say "Jack Robinson," the air was vibrant with the "Blue Danube," both wedding marches, "Dixie," rag and every kind of tune you could think of played *fortissimo* by twenty-five players in as many different keys.

Soon the singers fell in with grand opera arias and then the roof was fairly raised. The effect was electrical and, strange to say, pleasurable, for the chaos of sound was so complete that the individual discord was swallowed up in the general mass of sound.

It was interesting to listen for a distinctive snatch of melody as it would emerge from the general melee of sound for a moment and then be again engulfed. The sheer volume of tone made the nerves tingle with excitement. It was sensational!

Under the auspices of the B Sharp Musical Club a concert was given at Utica, N. Y., on Jan. 24 by the Little Symphony, George Barrère, conductor, and Andreas Pavley, dancer.

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## JUDGES OF HINSHAW PRIZE OPERA NAMED

Contestants Given Until Oct. 1 to Submit Scores—Slight Changes in Rules

In accordance with many requests from composers that the time set for the submitting of opera scores in the \$1,000 Hinshaw prize competition be extended from the original date, April 1, 1917, William Wade Hinshaw, the noted American baritone and donor of the prize, has decided to grant competitors until Oct. 1, 1917, in which to submit their scores. Contestants will welcome the opportunity of the summer months in which to finish their work, most of them being fully occupied during the winter with their regular vocations.

The general public, as well as the competitors, will be interested in the announcement of the names of the judges in the prize contest. They are David Bispham, the baritone; Victor Herbert, the composer; Mme. Louise Homer, the Metropolitan contralto; Giorgio Polacco, conductor of the Metropolitan Opera Company, and Walter Henry Rothwell, the orchestral conductor.

Mr. Hinshaw has decided to make slight changes in the rules governing the competition, but in the essentials the original conditions remain. It will be recalled that Mr. Hinshaw some months ago announced a prize of \$1,000 and a royalty for the best opera written without chorus, for a cast of not more than fifteen principals and an orchestra of not more than twenty-five. Mr. Hinshaw agreed to produce the winning opera within one year from the time of awarding the prize, with the likelihood also of producing such other operas as might be deemed worthy of a hearing.

Judging by the number of inquiries after the first announcement of the prize, there is every indication of a widespread interest on the part of many of the best American composers.

Mr. Hinshaw believes that since the public cannot by itself support a large, first class operatic organization such as the Metropolitan Opera Company and since it has refused to support a large organization such as the late lamented Century Opera Company, it can and will support a small company of artists of high rank in a repertory of opera without chorus and with small orchestra and that such opera can be given at regular theater prices in any ordinary theater

and at the same time pay adequate salaries to all concerned.

The rules governing the Hinshaw Opera Prize, with the slight changes, are as follows:

The prize \$1,000 and royalty of 5 per cent for five years after the expense of production shall have been realized, the amount of the royalty not to exceed \$10,000, the opera, including the sole rights of copyright, publication and production to become the property of Mr. Hinshaw, the opera to be recognized by the judges as grand opera and as worthy of the prize and first class production.

The composer must be an American either by birth or residence.

The subject of the opera to be left to the authors; the libretto must be in English, and the text, either original or translated, must be worthy of production before the best American audiences.

The opera must be in not more than three acts, and the entire performance, including intermissions, must not take over two and one-half hours. If more than one scene is included in an act, change of scenery should be made easy and practicable, not requiring lowering of the front curtain or stopping of the orchestra.

The opera must be written without chorus, for a cast of not over fifteen principal singers, and an orchestra of not over twenty-five players. While as many as fifteen singers are allowed in the cast, a smaller number is preferable. There should not be more than three to six star roles, the others being minor roles, so arranged as to give opportunity for well balanced ensemble singing. In case it is desired to use more than fifteen different characters in the cast, it will be allowed if it can be practically arranged so that one or more singers can "double" by singing two different roles, thus not requiring more than fifteen different singers in the cast.

The orchestration to be scored for not over twenty-five players with the following make-up of instruments: Six first violins, two second violins, one viola, two 'cellos, one bass, two flutes (one interchangeable with piccolo), two clarinets, one oboe (may be interchangeable with English horn), one bassoon, two cornets (or trumpets), two French horns, one trombone, one tympanum (with triangle, tambourine, etc.), one harp. Composers may omit any instruments undesired but are not allowed to add any other instruments to this list.

The scenic production should be so conceived that the opera can be given comfortably on any ordinary stage, without the use of extraordinary mechanical devices.

The opera must be submitted in the following manner: One copy of the orchestral score and one copy of the piano vocal score must be delivered, all charges prepaid, on or after September 1, 1917, and before midnight, Oct. 1, 1917, to an address to be announced later, and the composer of the prize winning opera must deliver to Mr. Hinshaw separate copies of all individual orchestral parts within one month after the awarding of the prize.

All scores must be in ink and clearly written, and the opera submitted must not have been published, nor have received public or private performance. All scores must be anonymous, the composers signing them with a mark of identification, sending with the manuscript a sealed envelope containing name, address, birthplace and the same mark of identification.

All scores excepting the one winning the prize will be returned to the composer by express.

The award will be made by a jury of recognized authorities.

The opera receiving the award will be given a thoroughly adequate production within one year from the date of the awarding of the prize.

The composer of the prize winning opera will be expected to correct, or cause to be corrected, any mistakes that may have been made in his manuscript, and will be expected to read the final proof for the printer.

Mr. Hinshaw will give all possible protection to manuscripts, but will not be

responsible for insurance or any expenses connected with manuscripts except the transfer to and from the judges. All contestants should insure their scores for the amount which they consider would cover their claims for damages in case the scores are lost.

Any questions concerning the competition or requests for additional copies of the rules may be addressed to William Wade Hinshaw, 1 West Fifty-first Street, New York City.

### LOUISE DAY HEARD IN UTICA

Soprano Appears as Soloist with Local Symphony Under Fischer

UTICA, N. Y., Feb. 1.—Louise Day, soprano, was soloist with the Utica Symphony Orchestra, George H. Fischer, conductor, Wednesday evening, Jan. 31. Miss Day's numbers included the "Depuis le Jour" from "Louise" and a group of five songs by Brahms, Schumann, Hugo Wolf and Roger Quilter. She sang encores by La Forge. There was a capacity house and much enthusiastic applause followed Miss Day's altogether interesting and artistic interpretations. The singer was showered with floral bouquets.

Mr. Fischer added greatly to the pleasure of the affair by his excellent accompaniments for Miss Day in the songs.

Miss Day will sing at a concert in Greenwich, Conn., Feb. 12, and will then leave to fill engagements in the Middle West in Illinois, Indiana and Pennsylvania.

Germaine Schnitzer, the pianist, gave a small dinner-reception at her home in Central Park West, New York, on the evening of Jan. 25. Among the guests were Berthold Neuer, Mrs. Clarence Adler of Mobile, Ala.; W. Spencer Jones of the firm of Haensel & Jones, and Ethel Colgate of the piano department of the Damrosch Institute of Musical Art in New York.

### PAULINE JENNINGS' RECITALS

Pianist and Lecturer Arranges Jeanne d'Arc Anniversary Exercises

Pauline Jennings, the pianist and lecturer, has been giving a number of interesting recitals. At the Gardner School commemorative exercises were held in honor of the birthday anniversary of Jeanne d'Arc. The program, arranged by Miss Jennings (in charge of the department of music history and appreciation of the Gardner School) was given by Mrs. Ida Benfey Judd, Miss Jennings and Gustav L. Becker. Mrs. Judd read the essay of Mark Twain in which he pays his final tribute to the patron saint of France. Miss Jennings traced the influence of the "Maid of Orleans" on literature, painting, sculpture, the drama and music, with interpretation and illustration of Bossi's oratorio, "Jeanne d'Arc," and Mr. Becker closed with a fine reading of Beethoven's *Sonata Appassionata*.

Early in January Miss Jennings gave her lecture on the orchestra, which she has given several hundred times in America, at the New York Institute for the Blind, and on the evening of Jan. 31 she gave a second lecture on the same subject, illustrated by players from the orchestra of the Music School Settlement. Selma Rosenthal, formerly a pupil of Leopold Auer, and who is conductor of a string orchestra of forty pieces at the Music School Settlement, was in charge of the musical illustrations, also giving violin solos. Miss Jennings is giving two courses of lecture-recitals at the Gustav L. Becker Progressive Piano School and a third course on musical history is soon to begin.

Louis Graveure, baritone, will sing the title rôle in "Elijah" when the New York Oratorio Society performs the composition in Carnegie Hall on Feb. 13. This will be the twenty-first performance of Mendelssohn's oratorio by this chorus.

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#### "Francesca" Comments:

MR. STURANI, who had studied the score with Zandonai, was personally responsible for the perfect consistency of the work's first Chicago presentation.—Chicago *Examiner*, Jan. 6, 1917.

MR. STURANI conducted and brought out the quality of the score with sympathetic appreciation and fine command of his forces.—Chicago *Eve. Post*, Jan. 6.

#### STURANI LEADS WONDERFULLY

AND now vivat Sturani! This modest chef d'orchestre accomplished wonders last night. He was stimulating, exhilarating to both orchestra and artists, vigilant, magnetic and forceful. The orchestra responded to him to a man and the result was an unforgettable exhibition of superb musicianship.—Chicago *American*, Jan. 6.

GIUSEPPE STURANI, the conductor, likewise became a master artist with the musical force under his command.—Chicago *Journal*, Jan. 6.

ZANDONAI'S orchestration is far from being simple and its complexities were impressively presented under the direction of Giuseppe Sturani, who already had conducted the opera in Italy.—Chicago *Herald*, Jan. 6.

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## WINIFRED CHRISTIE HEARD AT HER BEST

Pianist Further Entrenches Herself in Favor of New York's Recital-going Public

WINIFRED CHRISTIE, piano recital, Aeolian Hall, evening, Jan. 29. The program:

*Sonata, Op. 10, No. 3, Beethoven; "Moment Musical," Schubert; Intermezzo, Brahms; Scherzo, from Op. 2, Korngold; Sonata, Op. 58, Chopin; "Les Tierses Alternées," "La Terrasse des Audiences du Clair de Lune," "La Soirée dans Grenade," Debussy; Prelude in G, Rachmaninoff; Concert Etude in G Flat, Moszkowski.*

Miss Christie further entrenched herself in the favor of New York's recital-going public by her performance of this thoughtfully put together and wholly engaging program. The Beethoven Op. 10, No. 3, is as lovely as it is unacknowledged and Miss Christie's was indeed a musically exposition of its rich content. Noteworthy was her conception of the profoundly beautiful *Largo e mesto* and the enchanting menuetto. The *Moment Musical*—it was the favorite one in F Minor—was delicately voiced, and the Korngold *scherzo* was delivered with boldness and rhythmic precision. The Brahms *Intermezzo* was one of the most poetic readings of the evening.

Chopin's B Minor Sonata has been comparatively little neglected of late. While far from being as fine as its predecessor in B flat minor, the music is by no means devoid of true inspiration. Miss Christie made much of the work and succeeded in persuading one to forget that it is a bit too lengthy. The flowing *scherzo* was admirably done; the *largo* charged with tenderness.

In her final group Miss Christie was equally happy. She produced some delightful tone colors in the three Debussy pieces, and played the Russian and Polish pieces brilliantly. The pianist was fervently applauded by her good-sized audience.

B. R.

### American Prima Donna Incorporates Company

The Edna Blanche Showalter Co., Inc., was listed among New York incorporations the other day. The purpose of the company is to manage the affairs of this young American prima donna and to provide tours in recital for her as well as suitable musical productions of a high character. Edna Blanche Showalter secured her musical training entirely in America. She has appeared with success in several important operatic rôles, such as the title rôle in "Paoletta" and in "The Girl of the Golden West," while her reputation has been further enhanced by her tours as soloist with the New York Symphony Orchestra and by other work in the concert, oratorio and recital fields.

## Gabrilowitsch Stirs Galveston Audience—Form New Orchestra



Ossip Gabrilowitsch, the Pianist (on the Left), and Conway R. Shaw, Conductor of Galveston's New Philharmonic Orchestra. From Recent Galveston Snapshots

GALVESTON, TEX., Jan. 26.—Ossip Gabrilowitsch, the noted pianist, gave a beautiful concert last evening, under the auspices of the Girls' Musical Club. The audience received each number appreciatively and many recalls were given. Mr. Gabrilowitsch responded after the Chopin Sonata with the *Fantaisie* in F Minor by the same composer. The program follows:

Variations ("The Harmonious Blacksmith"), Handel; "Rondo Espressivo," Philipp E. Bach; Gavotte in B Minor, J. S. Bach; Sonata in D Major, Op. 10, Beethoven; Sonata in B Minor, Op. 58, Chopin; "Dance of the Elves," MacDowell; "Près de la Mer," Arensky; Caprice-Burlesque, Gabrilowitsch.

Much interest centers in the organization of a Philharmonic Orchestra, with Conway R. Shaw as conductor. Rehearsals are being held and plans made for a public appearance in the near future.

John Barnes Wells, tenor, appeared with the Glee Club at its first concert of the season on Jan. 13.

The Quartet Society made its first

public appearance of several seasons on the 17th, presenting Charles W. Clark, baritone, as assisting artist. V. D. E.

### Columbia (S. C.) Audiences Duly Responsive to Three Excellent Concerts

COLUMBIA, S. C., Jan. 31.—Columbia was favored last week with three concerts of the highest order. On Monday evening Sir Edward Baxter Perry gave an enjoyable piano lecture-recital to a good audience at the new High School Auditorium, under auspices of the music department of Columbia College. On Wednesday evening, Helen Stanley, in the second of the concerts under the auspices of the Afternoon Music Club, delighted a large audience at the Columbia Theater. This was Miss Stanley's first appearance in Columbia and her audience was enthusiastic. On Thursday evening a full house greeted Paderewski at the Columbia Theater. The great pianist was in a happy mood and was at all times gracious and responsive. The audience was wildly enthusiastic.

R. A.

## COMPOSERS HEAR UNIVERSITY GLEE

Their Works Given by Woodruff Chorus, Aided by Wells and Wiederhold

Three composers heard their music given at the concert of the University Glee Club of New York, under Arthur D. Woodruff, at the Hotel Astor on Feb. 1. They were William G. Hammond, whose "Lochinvar" was revived by the club; S. Archer Gibson, whose "Immortal Spirit of Song" was one of the choral offerings, and Alexander Russell, whose manuscript song, "A Lyric from Tagore," was introduced by John Barnes Wells.

It was refreshing to see an American composer receiving the recognition meted out to Mr. Hammond when Conductor Woodruff had him rise to acknowledge the great enthusiasm generated by his "Lochinvar" ballad, which is one of the most stirring works written for male chorus. Albert Wiederhold sang the baritone solo stirringly. He and Mr. Wells gave the incidental solos in Mr. Gibson's work, which was well received. The Tagore setting by Mr. Russell is a lovely song and one of his best.

It was in deference to a majority opinion in the club that its own gifted artist-members should be recognized as soloists that Messrs. Wells and Wiederhold were offered in solo groups—somewhat of a departure from a rather general custom of engaging feminine guest artists to provide variety on a male chorus program. After Mr. Wells's highly artistic singing of his scheduled group he gave three humorous encore songs, including his own "The Crow's Nest" and "I Don't Know." Of Mr. Wiederhold's three skillfully delivered songs Eugen Haile's "Im zitternden Mondlicht" was the most applauded. "Bendemere's Stream" was the encore, sung with admirable simplicity.

One must not fail to remark again upon the unfailingly admirable singing which this chorus achieves under the musicianly direction of Mr. Woodruff. This was evidenced in three Finnish student songs of Palmgren arranged by Kurt Schindler (the "Summer Evening" with obbligato by Mr. Wells, being demanded); in three of the Croxton Edition of Shakespeare songs, "Who Is Sylvia?" and Augustus Barratt's "Orpheus with His Lute" and "O Mistress Mine," in the Protheroe "Invictus" and the Coleridge-Taylor "Viking Song." William Janaushek accompanied chorus and soloists with his wonted finesse.

K. S. C.

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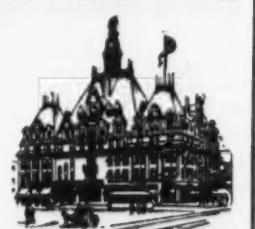
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## AMERICAN SOPRANO A LONDON "TOSCA"

Jeanne Brola Saves the Occasion  
When Fellow Artist  
Falls Ill

Bureau of Musical America,  
12, Nottingham Place,  
London, W., Jan. 15, 1917.

EVEN though the "Victory War Loan" had filled all minds and almost emptied all purses, concerts and the opera continue to flourish. Last week much regret was felt when sudden illness prevented Edith Evans from repeating her success as *Tosca*, although at the eleventh hour Jeanne Brola stepped into the breach and all was well. This talented American dramatic soprano is a member of the Harrison-Frewin company and it is fortunate that she could be spared on this occasion.

Charpentier's "Louise" is announced for Monday next, when it will be given in London for the first time in English, the translation having been made, we believe, by Edwin Evans.

Miriam Licette was the chief attraction yesterday at the operatic concert

### ORRIN BASTEDO BARITONE



Photo by Bangs

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### Bechstein Hall Renamed

To-morrow sees the reopening of the late Bechstein Hall, one of the most delightful concert halls in London. The property has been acquired by Messrs. Debenham & Freebody and the hall will in future be known as "The Wigmore," an excellent choice of name, as it tells the hall's locality. The opening concert will enlist M. Safonoff and Musician Albert Sammons.

The London Trio began a new series of concerts last week in *Æolian Hall*. The Trio in F Minor by George Catoire had its first London performance and was excellently played by Amina Goodwin, Pecska and Whitehouse. Morfydd Oden contributed French and Italian songs as well as some of her own composing—all with great charm.

The Queen's Hall Symphony concerts on Saturday was one of exceptional interest, as two new works were given. The Piano Concerto in C Sharp Minor, by Tcherepnin, proved to be highly colored music with most picturesque scoring and it was magnificently played by Benno Moiseiwitsch. The other novelty was "Catalonia," a popular suite by Albeniz, written some years ago, though this was its first performance here. It is a graphic picture of holiday-making in sunny Spain, of which it gives the liveliest pictures.

Gertrude Peppercorn gave a really inspiring piano recital on Saturday, the chief features being Chopin's "Sonata Funèbre," Moussorgsky's "Impression d'un Voyage en Crimée," a Humoresque by Matthay, "Mood-Phantasy" by Moewitsch and some Beethoven, Schubert and Liszt numbers. To all of these she brought a lucid interpretation, simplicity of style and great grace.

### Organ Appointments

Dr. W. G. Alcock, who has just retired from the post of organist and composer to H. M. Chapel Royal, which he has held for fourteen years, has been appointed organist of Salisbury Cathedral. Dr. Alcock is known the world over for his compositions, especially of church music, which include the Sanctus sung at the coronation of King George in 1911.

Another organ appointment of great interest is that of H. Goss-Custard, for the last thirteen years organist and choirmaster of St. Saviour's, Ealing, as well as borough organist of Ealing and organist of the Royal Philharmonic Society of London, to be organist of the Lady Chapel of the new Cathedral in Liverpool now in course of erection. He is a nephew of the late Sir John Goss and a pupil of Lemare.

Mark Hambourg is again one of the bright stars at the Coliseum this week.

At the Ambassadors Theater, the *révue*, "Pell Mell," has been enriched by numbers from familiar light operas, old songs and scenes from "Les Cloches de Corneville," "La Mascotte," "La Fille de Mme. Angot," "Rip Van Winkle" and "Genevieve de Brabant" being welcomed enthusiastically.

The London Ballad Concerts reopened on Saturday at the Royal Albert Hall—the first of the new year. An excellent performance was given by Carrie Tubb, Flora Woodman, Phyllis Lett, Lucy Nuttall, Herbert Cave, Arthur Jordan, Ivor Foster and Charles Till, singers, and W. H. Squire, cellist.

Yesterday the Queen's Hall Symphony Orchestra, under Sir Henry Wood, gave a delightful concert and had a crowded house. W. H. Reed conducted his own "Will o' the Wisp" Caprice, for orchestra, and a second hearing confirmed good opinions of it. The Canadian national anthem, "The Maple Leaf Forever," by Alexander Muir, called forth enthusiastic applause as the final number.

HELEN THIMM.

Prominent musicians of Carlisle, Pa., have been instrumental in the reorganization of the Carlisle Oratorio Society. Frederic C. Martin, of Harrisburg, will direct the chorus. Its annual musical festival will be given late in March or early in April. Dr. H. H. Mentzler of Carlisle has been elected the president of the society.

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## STOCK PLAYS MAHLER AND STRAUSS MUSIC

Marcella Craft Soloist with Chi-  
cago Orchestra—Recitals  
of Merit

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Jan. 29, 1917.

**I**N most respects in which the soloist, Marcella Craft, dramatic soprano, was concerned, the pair of concerts given Friday and Saturday by the Chicago Symphony Orchestra at Orchestra Hall, under the direction of Frederick Stock, were much the same as those presented under similar circumstances last March. The Gustav Mahler Symphony No. 4, and the selections from Richard Strauss's "Salomé" were again performed with the assistance of Miss Craft, who once more displayed her clear voice and artistic acumen. That she was not in as free and unrestrained a mood as last year showed in a somewhat more subdued interpretation. But she was superb in the finale of Strauss's work and earned the approbation of the audience as well as the orchestra and its director.

The Mahler-Symphony at times produces an acrid taste and again is full of frank and honest melody. It was finely played. Mr. Stock's reading of the Strauss music was masterly. A pleasing orchestral number was the overture, "Le Baruffe Chiozzotte," to Goldoni's play of the same name, by Leon-Sinigaglia, which was warmly received. "On the Shores of Sorrento," from Op. 16, by Strauss, reflects the blue sky and the shimmering waters of Italy.

Two songs by Strauss and the "Ave Maria" from Verdi's "Otello" were other

vocal numbers in which Miss Craft displayed her art, and incidentally it may be mentioned that Verdi's name appeared on the Chicago Orchestra's programs for the first time on this occasion.

Last Sunday afternoon a joint violin and vocal recital was given at the Garrick Theater by Mischa Gluskin, a Russian violinist, and Mme. Agnes Nering, Polish soprano. They were assisted by William Lester, accompanist. Mme. Nering has achieved no little popularity in this city as a singer of temperamental qualities and musicianship. She was heard, among other selections, in the "Ritorna Vincitor" from Verdi's "Aida." Mr. Gluskin had listed the Tartini Sonata, the Ballade and Polonaise, by Vieuxtemps, and other pieces.

At the last opera evening given at Fullerton Hall, Sunday evening, Jan. 21, by Henrietta Weber, Mme. Hanna Butler scored an exceptional success in the "Mirror Scene," the "Apostrophe to Eros" and the "Oasis Scene" from Massenet's "Thaïs." Mme. Butler's dramatic soprano came forth with remarkable purity, power and clarity and her musical conception was artistic.

Alfred Hiles Bergen, the Chicago baritone, was heard last Sunday afternoon at the Playhouse in a most interesting and enjoyable recital. Mr. Bergen has a fine, resonant voice, which he uses with consummate skill and intelligence. He made a fine impression in a group of German lieder, having to repeat Reger's "Mein Schätzlein" and Hugo Wolf's "Tambour." His representation of Schumann's adaptation of the "Marsellaise" in the well-known "Zwei Grenadiere" had a popular effect on the partisans of the different warring nations, but Mr. Bergen gave the number with rousing effect. The program also contained an Italian group, an English group and some American numbers. Strauss's "Cäcilie" was presented with great tonal power. The entire recital was a musical treat. Isaac Van Grove played accompaniments.

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The freshness of Miss Godshalk's voice was sustained throughout and she sang the introductory solo exceptionally well.—*Lowell Sun*, Jan. 24, 1917.

Belle Godshalk, who has been heard here before in recitals, again made an appeal by the really fresh as was suspected by those who had heard her in a was capable of sustaining broader and more emotion was clear and her tone quality pure and the voice

Always she kept its quality musical, expressing solos with no little artistry.—*Lowell Courier-Advertiser*.



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"Miss Beach opened with Die Lorelei by Liszt, but the balance of her programme were pretty song numbers in which the artist showed exquisite grace and expression."—*Lockport Union-Sun and Journal*, Jan. 10, 1917.

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## DALLAS WELL SUPPLIED WITH GOOD CONCERTS

Ganz and Spalding Encounter the Rigors of a Texas Winter—Christine Miller's Success

DALLAS, TEX., Jan. 27.—When Rudolph Ganz, pianist, and Albert Spalding, violinist, appeared here on Tuesday evening of last week, they were confronted by unfortunate weather conditions. A snow of seven inches had fallen on Sunday, a "norther" had followed that and our gas pressure went low, making it impossible to heat our coliseum comfortably. Despite it all, however, a fairly good-sized audience braved the weather and was well repaid. Both artists, although suffering from the cold, played their way into the hearts of their auditors. The recital was under the local management of Harriet Bacon MacDonald and Mrs. Wesley Porter Mason.

On Friday and Saturday evenings at the Adolphus Palm Garden, Karel Hav-

licek, violinist; Edwin Swain, baritone, and Malvina Ehrlich, pianist, appeared before a well filled room. All three artists were well received and several encores were demanded. They were presented by the Rural Welfare Association.

On Saturday night at the City Hall Auditorium, the Dallas Opera Club, Mrs. A. L. Harper, president and director, presented Christine Miller, contralto, in song recital. Her audience voiced its approval by demands for several encores. Miss Miller seemed to be at her best; she invariably pleases the Dallas public.

We were to have heard Zona Maie Griswold (Mrs. A. E. Fimmin), soprano of New York, formerly from this city, in recital last Wednesday, assisted by Hal-latt Gilberté, the composer, and his wife, but a severe attack of grip which Miss Griswold contracted caused a postponement. Mr. and Mrs. Gilberté left later for Houston to fill another engagement. While in this city, Mr. and Mrs. Gilberté made a host of friends. They were the guests of Earle D. Behrends and the Mozart Choral Club at the Gabrilowitsch concert and, after the concert, Kirk Towns, dean of the voice department of the Southern Methodist University, entertained with a dinner party at the Adolphus Hotel. Among the guests were Ossip Gabrilowitsch, his wife, Clara Clemens; Mr. and Mrs. Gilberté, Harriett Bacon MacDonal and her husband, James Saville; Mr. and Mrs. Walter J. Fried, Mr. and Mrs. Julius Albert Jahn, Mr. and Mrs. Harold Hart Todd, Harold Von Mickwitz, C. Boris Grant, Florence Young Griswold, Mr. and Mrs. Earle D. Behrends and Mrs. Cora E. Behrends. Mr. Towns sang Molloy's "Punchinello" unaccompanied and Mrs. Gilberté read "Texas" by Mrs. Griswold.

E. D. B.

Alma Gluck and the Kneisels Visit Youngstown

YOUNGSTOWN, OHIO, Jan. 30.—A sold-out house with seats on the stage greeted Mme. Alma Gluck at the Grand Opera House Jan. 18. It was a beautiful program that this versatile and magnetic singer gave and she graciously responded to encore after encore. The accompaniments of Anton Huff were artistic. On Jan. 22 the Kneisel Quartet gave a splendid program at South High Auditorium. So little of this kind of music reaches Youngstown that this evening will long be remembered. The Monday Club offered the following local musicians at the matinée musicale this month: Lenore McVey and Madeline Frankel, sopranos; Mrs. Earl N. Hale, contralto; I. E. Lutz, baritone; Carl Zieme, violinist. Mrs. J. Edmond Rhoads was happy in her choice of talent for this month's concert by the altruistic department of the Monday Club, Jan. 29. Dr. Dingley Brown, organist, gave a fine program, assisted by J. A. Pollock, baritone.

C. D.

Belle Godshalk an Admired Soloist with Lowell Choral Society

Belle Godshalk, the gifted soprano, was one of the soloists in a performance of Dubois's "The Seven Last Words of Christ" with the Lowell Choral Society on Jan. 23, under the baton of Eusebius G. Hood. Miss Godshalk made an excellent impression in this work and in a group of songs heard during the miscellaneous part of the program. The young soprano is booked for appearance with the Wednesday Music Club in Philadelphia, Feb. 14; in Southborough, Mass., at St. Mark's School, on Feb. 25, and in Englewood, N. J., on Feb. 26.

## Hanna Butler SOPRANO

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"Mrs. Hanna Butler as the soloist of the occasion, proved a felicitous one, for Mrs. Butler was received with round after round of applause and was compelled to return to the rostrum in response to encores. An air of real enthusiasm was apparent when Mrs. Butler sang her first number. The audience lifted the roof in an appeal for more of her music."

\*\*\* It also is possible that Mrs. Butler may be encouraged to sing again for those with whom she became so great a favorite yesterday."

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## ZURO WILL CONDUCT OPERA SCHOOL

Widely Known Conductor to Work in Conjunction with the Volpe Institute

JOSIAH ZURO, conductor and chorus master, whose association with the Century Opera Company, Hammerstein's Manhattan Opera House and the Zuro Opera Company is well known, is planning to conduct an opera school in conjunction with the Volpe Institute of Music. In this school beginners as well as experienced singers will be given a complete training for the operatic stage.

In speaking of his new project, Mr. Zuro said, "The modern vocal student's training in and knowledge of musical literature is altogether too inadequate. Few students realize that, even though they aim to specialize in Massenet and Puccini, a thorough training in the classics will bring them nearer to a realization of their goal. The new opera school will provide for a general training.

"The modern opera singer pays too little attention to details of interpretation. He argues that in modern opera houses, with large orchestras playing intricate modern scores, his detailed work will go for naught and is therefore unnecessary.

"That such an argument is absurd is proved by the fact that the few great singers who enjoy popularity have attained it as much by means of intelligent, conscientious application as by their fine natural voices. The great artist applies his voice, mind and soul to the interpretation of a rôle. The new school will be so thoroughly equipped that careful attention to every necessary detail for the operatic stage will be made possible."

In a recent performance of "Aida"



Josiah Zuro, Operatic Conductor and Coach

given in San Francisco, in which Gadski, Claussen and Whitehill were soloists, Mr. Zuro had complete charge of an orchestra of 150 and a large chorus which he trained personally. Many of the singers in the chorus had never had any ensemble experience. The minor rôles in this performance were taken by young singers who had been coached by Mr. Zuro, and who acquitted themselves creditably. His acquaintance with the leading singers and his many years of experience in professional work make Mr. Zuro admirably qualified for his contemplated position.

## TOLEDO'S OPERA SEASON

Boston-National Company Appears in Three Fine Performances

TOLEDO, OHIO, Feb. 1.—A brief season of grand opera was given at the Valentine Theater, Jan. 26 and 27, by the Boston-National company. The audiences were the most brilliant of the season, although not as large as they should have been for such excellent performances, so beautifully staged.

The first Toledo performance of Puccini's "Tosca" opened the season Friday evening, with Luisa Villani in the title rôle; Giovanni Zenatello as Cavaradossi and George Baklanoff as Scarpia—a trio of fine artists, who gave splendid portrayals. Roberto Moranzone conducted.

Tamaki Miura, the dainty little Japanese prima donna, was the star of Mascagni's "Iris" Saturday afternoon. Mme. Miura strengthened the hold on Toledo's music-lovers which she obtained a year ago in "Madama Butterfly" and the well balanced cast was completed by Lazzari, Kittay, Chalmers, Leveroni and Boscacci. Moranzone again conducted brilliantly.

The concluding performance, that of "Faust," was played to the largest audience of the three. Mabel Riegelman sang Marguerite, instead of Maggie Teyte, who was ill. She was ideal in appearance and sang well. Riccardo Martin was the Faust; José Mardones, the Mephistopheles (in a rather unusual make-up); Graham Marr, a splendid Valentine; Maria Winietskaja, the Martha; Francesca Peralta, a good Siebel, and Giorgio Puliti, the Wagner. Fulgenzio Guerrieri conducted. The splendid work of chorus and orchestra was a feature of all the performances.

Herbert Foster Sprague gave his forty-third organ recital at Trinity Church, Sunday afternoon. It was an American program, including numbers

by Bartlett, Wheeldon, Stoughton, Read and Diggle. Several numbers were sung by the choir.

E. E. O.

Clarence Dickinson to Give Unique Series of Organ Lecture-Recitals

Clarence Dickinson is giving a series of five historical organ lecture-recitals in the chapel of the Union Theological Seminary, New York, on consecutive Tuesdays afternoons beginning Feb. 6. The first program was called "Music at the Court of Louis XV." and Mr. Dickinson presented it with the assistance of Margaret Abbott, contralto; Herbert Dittler, violinist; William Kroll, violinist, and Elias Bronstein, cellist.

Elgar Cantata Well Sung by Mansfield (Ohio) Choral Art Society

MANSFIELD, OHIO, Jan. 23.—The Choral Art Society, Florence MacDonald, director, made its initial appearance of the season last Tuesday evening in the First Presbyterian Church. Elgar's "Banner of St. George" was the principal number. It was well performed both by the chorus and by Mary Dippman, soprano, who sang the incidental solos. Tschaikowsky's "Legend" made a deep impression.

The Boston-National Grand Opera Company appeared in Houston, Tex., on Feb. 8. A standing committee has been organized to secure a regular annual season of grand opera for Houston. Edwin B. Parker is chairman, and Mrs. Edna W. Saunders, secretary.

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## NEW RECITAL HONORS FOR WERRENRATH

Baritone, Though Handicapped By Illness, Again Enchants New York Audience

REINALD WERRENRATH, baritone. Recital, Aeolian Hall, afternoon, Jan. 30. Accompanist, Harry Spier. The program:

"Du bist die Ruh," "Der Doppelgänger," Schubert; "Lauf der Welt," "Lied," Sinding; Folk Songs—Scotch, "Turn Ye to Me," arranged by Helen Hopekirk; Irish, "The Little Red Lark" and "Over the Hills and Far Away," arranged by Wm. Arms Fischer; Swedish, "Pehr Svinherde," arranged by Harry Spier; "The City of Joy" (written for Mr. Werrenrath), Deems Taylor; "One Year (1914-1915)," H. T. Burleigh; "To a Messenger," Frank La Forge; "The House of Memories," Florence Aylward; Two Kipling Barrack Room Ballads—"Fuzzy Wuzzy," Arthur Whiting; "Danny Deever," Walter Damrosch.

Just before Mr. Werrenrath appeared, announcement was made from the platform that the baritone had undertaken to sing in spite of a severe attack of bronchitis and against the express orders of his physician. Zeal of this sort is not to be commended, involving, as it may, serious consequences.

However, except for some show of restraint and now and then a slight hoarseness, Mr. Werrenrath displayed no traces of serious indisposition and enchanted his audience as he always does by the beauty of his voice and the delectable finish of his artistry. His delivery of Schubert's "Doppelgänger" was, as



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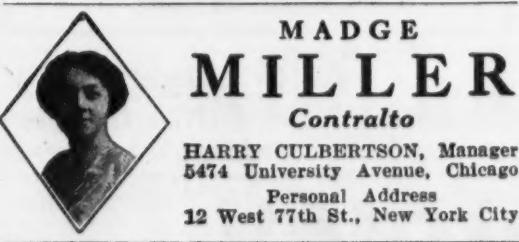
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usual, an object lesson in the co-ordination of tonal beauty and emotionally expressive declamation. With the Scotch and Irish folk-songs he effected the customary impression and he found himself obliged to repeat one number of Deems Taylor's "City of Joy" cycle. As to the artistic legitimacy of singing words about taxicabs and *tables d'hôte* some of us will feel inclined to differ from Mr. Werrenrath, who apparently likes these silly songs. However, he lavished his art on them with scrupulous deference. He impressed his hearers very deeply with H. T. Burleigh's remarkable "One Year" and would doubtless have repeated it had he been in his best form.

Harry Spier accompanied very tastefully. H. F. P.

## HONOR VETERAN TEACHER DURING SEATTLE VISIT

Clef Club Gives Banquet for William Shakespeare, and Mrs. Perkins a Reception-Musical

SEATTLE, WASH., Jan. 24.—The much talked of and well advertised Diaghileff Ballet Russe was the attraction at the Moore Theater, Jan. 17-18, where it was enthusiastically received by fair houses.

On Jan. 17 a reception was given by the Ladies' Musical Club, at the home of Mrs. W. D. Perkins, president of the organization, in honor of William Shakespeare, the vocal teacher of London, who is here for a short time. Many of the leading musicians of the city called to pay their respects to the eminent teacher. The musical program was given by Dent Mowrey, pianist; Mrs. Romayne Jansen, contralto, and Mrs. A. S. Cary (Katherine Glen), who sang some of her own compositions.

On Jan. 20 the Seattle Clef Club gave a banquet in honor of Mr. Shakespeare at the Washington Annex. Orrill V. Stapp, president of the club, was toastmaster, and those responding were Irving M. Glen, dean of the Fine Arts College, University of Washington; Clifford W. Kantner, Ferdinand Dunkley and David F. Davies, supervisor of music, Seattle High Schools. Mme. Hollingshead Hubbell sang several numbers with Mr. Shakespeare at the piano. Carmen Frye, the talented young pianist played. At both functions Mr. Shakespeare was a most entertaining speaker. A. M. G.

Madison (Wis.) Music-Lovers Enjoy Sheehan Company's "Trovatore"

MADISON, WIS., Jan. 28.—Two performances of "Il Trovatore" were given to-day at the Fuller Opera House by the Sheehan Opera Company to capacity houses. Manrico was sung by Joseph Sheehan and Miss Gardini enacted Leonora. Their work was splendid and the rest of the singers acquitted themselves creditably also. On Friday night, in spite of very cold weather, a good audience turned out to hear Clarence Eddy, the prominent organist, in recital at Christ Presbyterian Church. The pupils of Madison High School gave a successful production of "Pirates of Penzance" last week. A. von S.

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son Phonograph. Christine Miller, the contralto, made a splendid impression. The duets with her own voice re-created by the machine were beautiful. Arthur L. Walsh, a talented violinist, assisted. Hyla Florence Long presented an advanced pupil, Dana Lewis, in piano recital Friday evening. The young lady evinced considerable talent. C. H.

## URGES SCHOOL FOR ST. LOUIS

Writer Suggests Conservatory for Washington University

The advantages which would accrue to St. Louis if Washington University established a music department are set forth by Homer Moore of the St. Louis *Republic* in the issue of Jan. 28.

Mr. Moore points out that "the New England Conservatory has brought into Boston an average of \$2,000,000 a year, and possibly more, for the past thirty years," while the music department of Columbia University diverts even more to New York City.

"If Washington University were to establish a musical college equal to its medical department, St. Louis would rank in the near future with the 'Hub' of the universe, at least in this one particular," writes Mr. Moore. The success of a recent concert of the University Glee and Mandolin Club is cited as an example of the interest in music.

The Neighborhood Symphony Orchestra, Jacques L. Gottlieb, conductor, gave a concert in the East Side House Settlement, New York, on Feb. 4. The soloists were Mildred Ingersoll, soprano, and Norah Dunn.

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## Capacity House and Many Turned Away at Reading Orchestra's Concert

READING, PA., Jan. 27.—Last Sunday the Reading Symphony Orchestra, Harry Fahrbach, conductor, gave its third popular concert of this, its fourth season. The Academy of Music was completely filled, many having been turned away. Schubert's Seventh Symphony was the main offering. The soloist was Frank A. Nicoletta, harpist, who played two solos by Hasselmans excellently. Mr. Fahrbach's forces played the symphony well and their readings of Mozart's "Don Giovanni" Overture and Moszkowski's "Foreign Lands" Suite were also praiseworthy.

## Frieda Hempel's New York Recital to Be Given in Carnegie Hall

In an interview with Frieda Hempel in the Feb. 3 issue of *MUSICAL AMERICA* it was erroneously stated that the prima donna's New York recital on Lincoln's birthday would be given in *Æolian Hall*. Miss Hempel's recital will take place in Carnegie Hall.

The Kneisel Quartet gave a superb concert on Jan. 22 in Youngstown, Ohio. The artists created intense enthusiasm.



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## ARTISTIC SINGING BY SCHUMANN CLUB

## Choir of Women's Voices Wins High Honors Under Stephens' Leadership

The Schumann Club of New York gave its first concert of the winter at the Waldorf-Astoria, Jan. 29. A large audience applauded the singers heartily. Under the leadership of Percy Rector Stephens, the club during the last two seasons has risen to a very high level of artistic merit, and now ranks with the best women's choirs in the country. It is a body of picked vocalists and sings with beautiful and even tone, certain intonation and a command of nuance quite unusual. To Mr. Stephens belongs the credit for its present pliancy, facile responsiveness and generally enlarged scope of musical capabilities.

Last week's program offered such matters as Bernhard Scholtz's *a cappella* "Jubilate," Elgar's "Christmas Greeting," Huhn's "Destiny," Clough-Leighter's "My Lover Comes on the Skee," Huss's "Ave Maria," Nevin's "Dites Moi," Bertram Fox's "Mermaid" (written especially for the club and done for the first time on this occasion) and numbers by Horsman, Turner, Coleridge-Taylor, Schumann and others. Outstanding among these were the works of Huhn, Huss and Bertram Fox, all of which received admirable presentations. Rodney Saylor played the piano accompaniments, Harold Osborn Smith the organ.

The assisting artist of the evening was Clarence Adler, the pianist, who contributed a Chopin mazurka and scherzo and Schumann's "Kinderscenen" in a manner distinguished by considerable musical charm and technical excellence. He was liberally applauded.

H. F. P.

## EVENING OF DOWNING WORKS

Program of "Melodrama" and Songs  
Ably Interpreted at Gamut Club

An audience which taxed the seating capacity of the Gamut Club of New York on Feb. 1 heard with manifest pleasure a program of compositions by Lulu Jones Downing. Miss Downing's music was interpreted by Jane Savage, contralto; Philip Spooner, tenor; Anna Winch Lawrence, harpist, and Alma Kruger, reader, the composer herself presiding at the piano. Miss Savage sang with taste "Apparition," "I Love My Jean" and "June," the last with harp obbligato. She was applauded to the echo and gave an extra. Mr. Spooner sang feelingly and with sufficient vocal resources "Sad Memories," "Only a Rose" and "You." He, too, was rousingly applauded and added an extra. Miss Kruger recited fervently several poems with a musical background by Miss Downing, who was at the piano.

The second part of the program of the "Pipes of Pan," described as a mythological pantomime, a story told in music, narration, pantomime and dance. Most of the poetry was by the baritone, Cecil Fanning, and possessed uncommon merit. Miss Downing's musical setting, however, is devoid of the slightest originality or fire. Compared with this, Miss Downing's songs heard earlier in the evening are veritable pearls. However, it is extraordinarily difficult to breath life into such hybrid forms as this. B. R.

Genevieve Zielinski Gives Interesting  
Song Recital in Rumford Hall

At Rumford Hall, New York, on Jan. 27, Genevieve Zielinski, soprano, assisted by Alexander Bloch, violinist, offered an attractive program to a cordial and good sized audience. Of special interest

was Miss Zielinski's singing of two folksongs in the original tongue, "Little Russian." She included several American songs by J. P. Scott, Horsman and La Forge. Mr. Bloch played in his customary musicianly manner works of Juon, Chopin-Bach, Tschaikowsky, Vitali and Hubay. The efficient accompanists were William Axt and Blanche Bloch.

## CHAMBER MUSIC BY AMERICANS SOUGHT

## Trio de Lutèce Offers to Produce Suitable Compositions for Flute, 'Cello and Harp

American composers or foreigners at present living in this country are to have the opportunity of hearing works which they may write for the combination of flute, 'cello and harp played by the Trio de Lutèce, which consists of George Barrère, Paul Kéfer and Carlos Salzedo, according to a statement made the other day by Mr. Salzedo, harpist of the trio.

The organization has decided to invite such composers as may be interested to submit works with a view to their production. Three concerts will be given next season and the three artists are anxious to play at each of them some novelties by native or resident composers. Their répertoire has always contained many modern works in addition to matters by eighteenth century masters and they are convinced that there is abundant opportunity to acquire new compositions in this country.

The standing of the Trio de Lutèce naturally insures performances of the highest order and such meritorious works as they may not be able to undertake at once have a chance of performance by other trios, which are being formed by a number of pupils of the three artists as well as by a number of other musicians interested in this form of chamber music. Mr. Salzedo himself undertakes to arrange harp parts for piano or to make any other changes of the kind which may for one reason or another be desirable.

Detailed information regarding these compositions is obtainable from Mr. Salzedo and compositions may be addressed to him or to the Trio de Lutèce.

The Musical Art Society of Spokane presented Mrs. Van Ogle of Seattle in an operatic on "Sadko," by Rimsky-Korsakoff. She was assisted by Mrs. George Buckley in three vocal numbers.

## MARY KAESTNER WINS LAURELS AS SAN CARLO STAR



—Photo by Mishkin

Mary Kaestner as "Aida"

ON the present tour of the San Carlo Opera Company one of the noteworthy features has been the singing and acting of Mary Kaestner, an American girl, who has won her place to stardom by the exercise of a fine natural voice, excellently schooled and a rare dramatic instinct.

Although Miss Kaestner has been accorded her greatest recognition as the result of her interpretations of *Aida*, a rôle for which she is peculiarly suited vocally and histrionically, critics have been lavish in their praise also of her other operatic portrayals. In Detroit one of the leading local musical authorities declared that in her interpretation of *La Gioconda* she obtained the same excellent results that she has had with all her rôles; she made the street singer of Venice live and suffer and die.

But her singing of *Aida* has been rewarded with the most enthusiastic of critical verdicts. Since the middle of December she has been acclaimed in Winnipeg, Canada; St. Paul, Hancock, Mich.; Calumet, Mich.; Duluth, Minn.; Minneapolis, Mankato, Red Wing, Minn.; Winona, Minn.; Mason City, Iowa; Cedar Rapids, Iowa; Ames, Iowa; Des Moines, Iowa; Omaha, Neb.; St. Joseph, Mo., and Cincinnati, Ohio. Next week she sings with the San Carlo forces in Indianapolis and Columbus.

## Morris Perlmutter Gives Recital at von Ende School

A piano recital that attracted unusual attention was given recently at the von Ende School of Music in New York by Morris Perlmutter, a pupil of Julius Hartt, who teaches in Hartford, Conn., in the extension course of the von Ende School. The Mozart Sonata in F Major, Bach's Echo, Handel's Gigue and numbers by Couperin, Daquin, Beethoven, Schumann, Dukas, Chopin and Brahms received brilliant interpretations.

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Mr. Bornschein has done many admirable things for pedagogic purposes, but in these five pieces for four violins and piano, he has combined the pedagogic with the poetic in a highly successful manner. The pieces are "Sundown," "Moon, So Round and Yellow," "The Reapers," "Spring Rain" and "May." Mr. Bornschein in a prefatory note to the teacher explains that the poems are printed with the music, so that the imagination of the pupil may be aroused. He suggests that the pupils "recite the words with the required rhythmic swing and also write them above the separate parts." There are issued also optional parts for viola and cello.

\* \* \*

### DAILY GYMNASTICS FOR THE VIOLIN PLAYER. By Giuseppe di Janni, Op. 2. (Carl Fischer.)

An excellent work in this book of Mr. di Janni's. Unlike many works dealing with the beginnings of violin study it is systematically arranged, is pedagogically sound and will be useful in teaching. The bowing is carefully marked with special diagrams. Unique are the exercises in which three fingers are ordered to rest silently on three strings, while the fourth finger is employed to play on the remaining string. Exercises along these lines—wholly modern in violin instruction—abound.

\* \* \*

### "WHERE DUSK GATHERS DEEP," "Oh, the Lifting Springtime." By Charles Al- bert Stebbins. "Aphrodite." By Ralph Kinder. (J. Fischer & Bro.)

Mr. Stebbins is one of our best organ composers. His recital pieces always charm and these new ones are no exceptions. They are tone-sketches, based on poems by the composer, the first a slow movement in A flat major, 4/4 time, the second a graceful movement in D major, 6/8 time. The first piece is dedicated to Harrison M. Wild. Mr. Stebbins has written "Oh, the Lifting Springtime" for Samuel A. Baldwin, and as a tribute has built his main theme on the musical letters of this organist's name. Both pieces are attractive, if not profound, and will please at organ recitals.

Mr. Kinder's "Aphrodite," dedicated to Dr. William C. Carl, is delightful in its natural, unaffected spirit. It is quite simple of execution.

\* \* \*

### "EARTH IS ENOUGH," "Pieta," "Lay." By Claude Warford. (Carl Fischer.)

In setting Edwin Markham's rather vital poem, "Earth Is Enough," Mr. Warford has accomplished a highly creditable piece of work. It was introduced to New York by Percy Hemus at

his Carnegie Hall recital in November (it is dedicated to him). Despite its baritone dedication it is in the high edition a remarkable song for tenor, for it contains just the things that most tenor songs lack. It has both lyric and dramatic moments and in the hands of a singer who realizes them—Mr. Hemus did splendidly—it has much power.

"Lay" is planned along smaller lines, purely lyric, and is an appealing affair, that will probably become as popular as Oley Speaks' "To You." It is the same kind of a song.

It is in "Pieta" that Mr. Warford is at his best. He has set a poem by Anne Young that offers him a fine chance for dramatic coloring and he has not been blind to it. A good deal of the music is in the manner of the recitative—the poem demands this—and is effectively handled. It is dedicated to Florence Mulford, who should sing it tellingly. "Earth Is Enough" and "Pieta" are issued for high and low voices, "Lay" for high and medium voices.

\* \* \*

### "SERENADE AND WITCHES' DANCE." By Victor Küzöö, Op. 23. (Carl Fischer.)

For violin alone, a virtuoso piece, full of pyrotechnics, difficult and for display—this is what Mr. Küzöö has written, and written well. We are reminded of the music of St. Lubin, of Paganini, of Léonard and the other violinist-composers who wrote virtuoso music in days gone by. Mr. Küzöö holds his own. He can write for the violin unaccompanied and make it sound like at least two violins! He has done it here. There is, first, the serenade, in which the melody is played bowed, the accompaniment *pizzicato* by the left hand; not a new idea, to be sure, but one that in the hands of a musician who understands its uses can be very effective. And that is what this piece is. The "witches' dance" section is as exciting technically as it is the opposite musically. Here the violinist can show his equipment and it is probably in the desire to do so that violinists will study this piece. It is dedicated to Eddy Brown who has played it many times in his concerts and recitals.

\* \* \*

### "ELEGIE," "Idyll," "Morceau de Concert," "Cantilena," "Fantasia in F Minor." By Reginald Goss-Custard. (G. Schirmer.)

Five organ pieces along very respectable lines are these by the English concert-organist, Mr. Goss-Custard, who was with us in America last year. He knows the organ and writes for it effectively. Best of the set are the "Elegie" and "Morceau de Concert." The others are agreeable affairs, well written, but conventional in all details.

\* \* \*

### "BARNEY McCRAKEN." By Robert Hunt- ington Terry. (Theodore Presser Co.)

A very pretty Irish song is Mr. Terry's contribution. He has interpreted the

character of the words successfully, his melody has charm and the song is vocally effective. It is for a low voice.

\* \* \*

### "DEEP RIVER." Arranged by William Arms Fisher. (Oliver Ditson Co.)

The present musical season has seen "Deep River" in H. T. Burleigh's arrangement become the most conspicuous success of the song recitalist's offerings. It has, in all probability, appeared on more New York recital programs than any one other song, including the "Bird of the Wilderness." There is now issued another arrangement of it, made by the noted Boston composer, William Arms Fisher.

Mr. Fisher has based his arrangement on the Coleridge-Taylor piano solo setting of this old negro melody. Until this year this was to be had only in the "Musicians' Library" volume, entitled "Twenty-Four Negro Melodies," a collection which Mr. Coleridge-Taylor made ten years ago for the house of Ditson. Fine as his arrangements of these melodies were they leaned often on the European, for the late Anglo-African composer knew little of American negro folk song. Mr. Fisher has followed the Coleridge-Taylor harmonization closely and so his version is also at times European; it is in those places where he has been free and given his own fancy rein that his harmonization of the melody is most happy.

The arrangement is issued in four keys, high, low, medium and "medium low."

\* \* \*

### "WHERE DID YOU COME FROM?" By W. H. Bontemps. (White-Smith Music Publishing Co.)

In the field of child song, this is a number that will make a searching appeal. Musically it is not important, but that makes little or no difference in this case; for it is the text—a well known one by George MacDonald—that will carry the song. The poem is a conversation between a person who asks a baby the question which is the title of the song. The baby replies. The composer has indicated that in singing the song the singer must do it in two voices, one that of the person, the other that of the baby. In the printed music the baby's replies and the piano part accompanying them, are both printed in smaller notation, so as to make this entirely clear to the singer. The song is dedicated to Cecil Fanning and his accompanist, H. B. Turpin. It is issued for high and low voices.

\* \* \*

### "ENTREAT ME NOT TO LEAVE THEE," "Now the Day Is Over." By Pietro Florida. (Oliver Ditson Co.)

Were we not confined by limitations of space we would devote much more than we possibly can here to a detailed consideration of these two fine productions from Mr. Florida's creative mind. The first is a setting for mezzo soprano voice, with piano or organ accompaniment, of the famous lines of Ruth in the old Testament. We know these lines as set by Leopold Damrosch and later by Georg Schumann; both pale beside Mr. Florida's music. He has reached the very kernel of this thought and composed beautifully, sincerely, with much feeling and warmth. It is a song that should be sung in recital, as well as in church. Sentiment like this has its place on a recital program and would be a fine antidote to some of the meretricious romantic songs which singers perform in such quantity.

"Now the Day is Over" is a duet for soprano and alto voices. Here, too, Mr. Florida gives us splendid music. The voices are first heard separately and later joined in the last stanza. Its freedom of utterance is admirable, its appeal is decided, and Mr. Florida's counterpoint is smooth and masterly. Examine the setting of "Amen" in two and three-part writing!

\* \* \*

### "MINUET." By Josef Suk. Gavot. By Lud- wig Thuille. Transcribed by Carl Engel. (G. Schirmer.)

Mr. Engel comes before us for the first time as a transcriber of music for the

violin. He has done these two charming pieces with much taste and with a knowledge of the violin's possibilities. We do not know the pieces in their original state (we assume they were piano compositions), but we are willing to wager that Mr. Engel, in transcribing them for the violin with piano accompaniment, has added a touch here and there that has enhanced their musical worth. They will be ideal recital pieces for concert violinists.

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## OPERA NOT FOR THEO KARLE

Song-Singing Alone Enlists the Tenor's Ambition—Western Life Excellent Training for an Artistic Career

HAVING been informed that Theo Karle, the young American tenor, who has come into prominence so rapidly during the last year, was a Westerner, I rather expected to find him waiting for me on the front steps of his Riverside Drive residence with one of those genial expansive smiles suffusing his face, and a welcoming hand held out. Eventually I found the smile and the hand, but to reach them I had to defeat a Japanese out-post in the form of a valet who disputed every step of my advance. When finally he had been routed and retreated upon the main force I beheld six feet of sturdy manhood standing in the doorway of a comfortable studio.

"I trust," said I, turning a triumphant smile upon the defeated Toba—or whatever his name is—"that you will not be as reticent in speech as your man was in admitting me."

Mr. Karle laughed good-humoredly, and I knew that the worst was over.

"Last week," he said, "a man came here who almost convinced me that I needed a million dollars' worth of accident insurance. He was an enthusiastic humanitarian, and evidently had my well-being much at heart because he pictured the horrors of travel on our railroads in a manner that, while it was not complimentary to the transportation officials, certainly minimized the frightfulness of the European war by comparison. I warned my valet, and since then he has become a real yellow peril to all who approach."

"I forgive him," I said, "does he sing?"

"Not that I noticed," was the response. "One of us, we hope, can attend to that."

"Yours is a busy life," I remarked.

"Busy, yes, but never boring. You see, I have been at it only one year and the novelty has not worn off. I enjoy every



Theo Karle, the Popular Young American Tenor

minute of it. I have good health, and singing is my greatest pleasure."

Not a little of Mr. Karle's excellent health is due to the fact that he has lived to the full the invigorating outdoor life of the West. Born in Seattle a little more than twenty years ago, he has indulged in all forms of sport.

"I hear that you have even 'busted' broncos," I said.

"I have ridden them," Karle admitted, "with more or less success. Sometimes considerably less. But I am still sound of body. I played safe afterwards, and took to automobiles."

"Have you any operatic ambitions?"

"I have not," the tenor responded emphatically. "Song singing is a distinct art in itself, and quite as exacting as opera. Apart from the mere memorizing of my répertoire I study constantly to improve my readings of the songs I sing. Each song has a style and a meaning all its own. The mere uttering of agreeable tones is not, in itself, sufficient."

"I have done considerable oratorio work this season but next year my work will be almost exclusively confined to recital."

F. K.

much vocal loveliness. A huge audience heard and loudly applauded her. Miss Miller's accompanist was Mrs. John S. Worley, who proved genuinely efficient.

## MISS MORRISEY AND MR. SHATTUCK STIR BUFFALO

Appear in Twentieth Century Club Series  
—Municipal Orchestra and Guido Chorus Concerts Please

BUFFALO, N. Y., Feb. 2.—The concert given by the Municipal Orchestra on Jan. 28 drew a large audience to Elmwood Music Hall. An interesting program was presented by Conductor John Lund, who also led the audience in the singing of the "Star-Spangled Banner" and "Old Black Joe." The soloist was Guy Maier, pianist, a former Buffalonian, who played a group of numbers admirably. The large audience manifested much enthusiasm.

The second in the concert series of the Twentieth Century Club, presented on Jan. 30, Marie Morrisey, contralto, and Arthur Shattuck, pianist. Miss Morrisey made a splendid impression in her song groups, her rich, warm voice adapting itself admirably to the emotional context of her various offerings. Mr. Shattuck proved an artist of the first rank. To his highly developed technical equipment he adds a sensitive musical nature. Both artists stirred their hearers and were obliged to add encores to quell the applause. Mary M. Howard officiated as accompanist for Miss Morrisey.

The second concert of the Guido Chorus possessed more than usual interest owing to the solo appearances of three local musicians, to wit, Agnes Preston Storck, soprano; Charles McCreary, baritone, and Sidney Wertimer, tenor. Mrs. Storck's lovely voice was heard to advantage in her group of songs. "Le Nil," by Leroux, with its violin obbligato excellently played by Franz Wister, was especially worthy of mention. Mr. McCreary, as always, did some very good singing. Mr. Wertimer also acquitted himself praiseworthy. Each of the soloists was obliged to sing encore numbers. The men of the chorus were in fine form and were also obliged to repeat some of their numbers. Director Seth Clark played artistic accompaniments for the soloists and Dr. Le Breton officiated in like capacity for the chorus.

F. H. H.

## OUR UNMUSICAL PRESIDENTS

Jefferson the Only One Who Played an Instrument—Gladstone's Wide Knowledge

Great as was George Washington, he was ignorant of music, said Chauncey M. Depew at the New York Philharmonic's recent jubilee dinner, "for he lacked heredity and opportunity" in the Colonial days. The speaker believed Thomas Jefferson played the violin, but added that otherwise none of our Presidents or great American statesmen had been musicians, though in Europe music had for centuries owed its existence and promotion to the Government support. General Grant told Dr. Depew that he understood only two tunes, "Old Hundredth" and "Yankee Doodle," but that he could not tell one from the other.

The former Senator said it was his privilege in England many times to meet Mr. Gladstone. "His encyclopedic knowledge was unequalled. When he was Prime Minister and there was an acute crisis in the House of Commons I was in the same box with him at the opera at Covent Garden. The whips of his party were arriving, receiving instructions, and returning to Parliament.

"Mr. Gladstone in the intervals gave a history of opera in London so complete and exhaustive that it might have come from the pen of the most competent musical critic. He said he had been a close attendant upon opera for sixty years. He then picturesquely painted word pictures of the different singers during that period, and also of the operas presented, adding a discriminating comment upon their merits."

## SOUSA A GUEST OF HONOR AT ST. PAUL OUTDOOR CARNIVAL



John Philip Sousa in a New Uniform at the Outdoor Sports Carnival in St. Paul

John Philip Sousa was entertained in a unique manner during his recent engagement in St. Paul with the "Hip-Hip-Hooray" production. It happened that the Outdoor Sports Carnival was inaugurated there that week and Mr. Sousa was made a guest of honor by the officials in charge.

On the opening day three thousand of carnival folk passed in review before Governor Burnquist, the Minnesota State officials, "King Boreas," "Prince Paul" and Mr. Sousa, who were assembled on the steps of the State-Capitol, surrounded by thirty Carnival Queens. Governor Burnquist had on the Minnesota Club carnival uniform, and Mr. Sousa wore a Carnival Association Director's cape over a heavy overcoat. Mr. Sousa was escorted to the Capitol by Carnival officials for the informal reception in Governor Burnquist's office, given in Mr. Sousa's honor and which preceded the review.

## TEACHING HOLLAND'S PRINCESS

Miss van Rennes, Friend of Tilly Koenen, Is Royal Musical Mentor

Tilly Koenen, the Dutch contralto, is devotedly attached to her native country and also takes a keen interest in her chosen friends. It is learned through Miss Koenen that her friend, Catharina van Rennes, composer of charming children's songs, has been selected by Queen Wilhelmina of Holland to teach music to the young Crown Princess Juliana. Miss van Rennes has conceived the idea of surrounding the youthful Princess of Orange with a band of her chosen playmates, who receive their musical instructions at the same time and in the same place with Princess Juliana. Miss van Rennes is enthusiastic over her class, which numbers fifteen. She writes Miss Koenen: "The lesson is given every Monday afternoon in the Palace at The Hague. For each child there is a little, old Dutch chair and a table. These are placed in half a circle round a grand piano. When the hour sounds the doors swing open and to the rhythm of a march, played by me, fifteen little children, all beautifully dressed, walk in, making the tour of the salon, and go to their seats."

Miss van Rennes teaches her little pupils singing, harmony and rhythmic movements. Juliana has a pure, high soprano voice, and shows extreme fondness for her singing lessons.

## Max Rabinoff Turns Critic of New York's Way of Opera-Giving

Speaking in San Francisco to a representative of the *Examiner*, Max Rabinoff, manager of the Boston-National Opera Company, explained his ambitions for that organization and, incidentally, indulged in a criticism of New York's methods of opera-giving.

"We want to make opera which shall not be for the star-worshipper," he said. "For that way boredom lies. I have seen them, dozens of times, at the Metropolitan, waiting wearily for the next entry of the great artist they had come to hear. They yawned; they gaped; they even slept. The people on the stage caught the weary infection and the opera might be described as a few moments of enthusiasm with Saharas of boredom in between."

"It is the natural result of the star-system. This system was rampant under Grau; then Conried gave us opera on the Dusseldorf model, with old *Wotan* recitativings for a quarter of an hour at a time. Nowadays we are learning better. In opera, as in literature, 'The half is better than the whole.' After Conried came Gatti-Casazza and he brought in the Italian way of doing things."

"In Italy voice is everything; it is voice, voice all the time. Would you believe that at this very day most of the scenery they use at La Scala is paper scenery? Yes, and the Metropolitan has adopted the Italian ideal of the chorus. The same people, men and women, sing and posture in the same wooden old way, season after season. I should not be a bit surprised to learn

that some of those young people were grandfathers and grandmothers. I don't think they have made a dozen changes in the Metropolitan chorus in the last ten years. They move in just the self-same way in opera after opera; they listen to the principals; they stare at the audience; they do everything except show the slightest interest in the action of the opera."

"Germany in truth will not stand for that Italian woodenness; but they tolerate an interminable amount of Wagnerian soliloquy."

"America wants action. We are a little too intolerant of the subjective in opera, indeed. But our shortcomings have their virtuous side. We won't stand mummies in the chorus; we want the singers to show an interest in what they are doing. My ideal of opera, indeed, is the Russian ideal. There the operatic man in the street acts like a man in the street, the old apple woman is a study from life; the young women are individuals, not crude creations of the make-up man."

Sedalia Audience Deeply Impressed by Christine Miller's Art

SEDALIA, Mo., Feb. 2.—Local concert-goers are deeply grateful to E. J. Adamson for giving them an opportunity to hear Christine Miller, the prominent contralto, in a recital at the Sedalia Theater last Tuesday evening. In the past Mr. Adamson has been instrumental in bringing a number of distinguished artists to this city. None, however, was more thoroughly satisfying or artistic than Miss Miller, who sang a representative program with authoritative style and

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## ARE MUSICIANS BORN OR MADE?

An Investigation Into the Possible Effects of Heredity Upon Musical Talent—Biological Aspects of an Interesting Problem

By HANS SCHNEIDER

THE great symphony of life is played in four movements—birth, development, propagation and death. Of these four movements the third one is the most important, not so much to the individual as to the species. The individual dies, but the species remains. As we go along through life we make use of the experience of past years, yes, even of past days, and life without this experience would have to be started practically every day anew. In the individual we call this force memory, but in races its place is taken by heredity—the ability of each generation to build upon the experience of the former, and thus advance over the preceding one.

There is still a difference of opinion among eminent biologists as to whether acquired faculties, such as music evidently is, can be transmitted. Even in transmitting diseases the physicians claim that it is not so much the disease that is transmitted, but a "low relative immunity," a constitutional inability to resist.

The origin of music has been attributed to many factors, but to whatever we may ascribe it, one thing is sure, that music was not a primitive function necessary to the struggle for existence. The tonal sense, of course, existed in man long before music came, but it has not increased quantitatively. Wherever we meet with an apparent increase of musical ability, it is due to tone-sense led into specific channels, under favorable conditions and opportunities, and to higher intellectuality.

Musical talent depends a great deal upon physical functions and conditions, and they may easily be inherited. In the composer the musical talent consists of advantageous conditions of the ear and auditory nerve centers, susceptibility of the nervous system, highly developed intellectual power, besides great will power, concentration and memory. In the virtuoso the physical conditions are an advantageous shape of the hands, keenness of the muscular sense, and superior coordination of muscular power. All these physical properties of the human animal may easily be handed down.

If the musical sense in man seems to have increased during past centuries, it is simply the result of the superior development of the tonal sense. Each generation has profited by tradition, and has begun with the advanced state as delivered to it by the previous generation. The higher intellectual power of each new generation has also not a little to do with it. Tonal sense itself is a stable power, which, like energy and electricity, does not decrease or increase, which was, is, and will be, but which is used more freely from century to century. When we compare the music of uncivilized and highly civilized people there is little fundamental difference; both the music of an aboriginal and of a modern composer employs melody, which is difference in pitch, rhythm and difference in duration and harmony, which is difference in combination of tones.

### Primitive Principles Recombined

Music is primitively an invention, which, like other inventions, profits by the efficiency of increased intellectual power. As in mechanical inventions, primitive principles are recombined from year to year to ever-new possibilities, so in music the primitive principles are made use of in ever-increased variety, to satisfy the ear's increased power to absorb such new combinations. It is absolutely foolish to speculate, as often is done, how Mozart would have composed had he lived to-day. The only answer is that he would have composed like Strauss, Debussy and the other moderns. If that were not so, why did not Benvenuto Cellini, one of the greatest and most far-seeing mechanical geniuses, invent the electric dynamo? Surely electricity was then present, as it is to-day.

The young musician of to-day begins with the advanced technique of the preceding generation, and profits by the previous developments. He starts on the top, and consequently must go beyond the previous generation. He is also subject to the curious and mysterious influence

which each time-period exerts upon the brain of its contemporaries.

What holds good for the composer, as far as intellect is concerned, holds good also for the virtuoso. A natural hand can make only natural motions—that is, the motions for which nature has fitted the hand by providing it with joints and muscles. There are no piano motions, no violin motions—only the ability to connect different natural motions into piano-playing combinations. Surely the hand came first and the keyboard afterward, to be adapted to the construction of the hand, and piano-playing, in a large sense, consists merely in variations of natural motions. The higher art of the virtuoso is due to a quicker intellectual grasp of technical problems and to forming and remembering nerve motor units, which are all physical faculties.

### The Matter of Inspiration

In the matter of musical inspiration, we have the same phenomena as in all other inspirations. The exclusive cultivating of a certain idea creates a tension in the nerve center necessarily craving a motory outlet. If this motory outlet is not provided, this condition reaches a climax and explodes. Of this birth of artistic idea the ordinary man naturally cannot have any idea, neither can he generally understand the miracle of the projection of the outer world upon the inner world as found in a composer, poet or painter. In such cases the momentary birth of a work of art is the only important part. When once launched the rest of it is more or less technical labor, the application of skill, knowledge and experience. Musicians who do not possess the technical skill of composing very often have splendid musical ideas, and do not know how to make anything out of them.

Goethe, in his conversation with Eckermann, has perhaps given one of the best explanations of this mysterious process. He says: "Every production of importance, every great invention, every great idea, which bears fruit and has consequences, is not in man's control, but beyond earthly power. It is like a *daemon*, which, all powerful, does with him what it pleases. Although he may think he is acting by his own impulse, he is only the tool in the hands of the idea, and gives in unconsciously."

True musical talent consists in the ability to think and express one's self in tones. As far as musical talent and the heredity of musical genius are concerned, there exist many different theories which are all backed up by many examples, but which do not solve the question satisfactorily. The chief difficulty lies in the inability to trace the side lines in the ancestry of the great musicians of the past. This is practically due to the former low social position of the musicians as indicated by the historical fact that we do not know the grave of either Palestrina or Mozart.

### "Biotypes" in Music

Dr. Davenport, of the eugenics office of Cold Spring Harbor, calls families and individuals who transmit specific traits from generation to generation by the name of biotypes, and we really have only two families of biotypes in the whole of musical history. One is the Bach family, which can be traced as far back as 1550, and which, up to 1847, produced from twenty-nine to fifty-seven musicians, some of them of great importance. Another family is that of Puccini, the composer of "Tosca," which can be traced back as far as 1712. Among sixteen German musicians during the sixteenth and seventeenth centuries, eight were the sons of organists. Twenty-seven German and Italian musicians in the eighteenth and nineteenth centuries were sons of musicians.

According to Mendel's law, the abilities of the father and mother have an even chance—there never is any mixture. It may happen that the father is musical, the mother not; in such cases the father's ability may not appear in the next generation and remain dormant, but may be awakened in the following one, and combined with quicker intelligence and under more favorable environment and circumstances, may produce a great musician. According to Mendel, the father hands down mathematics, art and music; the mother poetry. Of this theory, one of

the greatest examples is Goethe, who attributes his poetic talent to his mother. Schopenhauer claims the inheritance of will power from the father, but as he did not know the modern woman and suffragette, he may be excused for his opinion.

In calling at random upon musical history we find as many great musicians sons of professional musicians as of amateur musicians. Talent may appear to be handed down in a family, but genius never repeats itself, on account of the general sterility of great men. The pathological reason for this is that frequent artistic and emotional exhaustion has a bad influence upon the propagating glands. There is also frequently found in great men a disinclination to marry, and many such marriages have proved anything but successful. Great composers who had professional fathers were Beethoven, Brahms, Mozart, Cherubini, Rossini, Weber and both the Strauss—*the waltz Strauss* as well as the modern symphonic composer. Musical fathers, that is, fathers proficient in some branch of music and great lovers of the art, were those of Haydn, Handel, Schubert, Liszt, Chopin, Palestrina and many others. In spite of the fact that the modern medical profession does not believe in any influence of the mother in such matters at all, Grieg, Mendelssohn and Gounod ascribe their musical ability directly to maternal influence.

Musical marriages have not been productive at all of musical genius, as proved by the cases of Weber, Marschner, Schumann, Bizet, Wagner and Dvorak, who were all married to professional musicians or to daughters of great musicians. Of these unions none has produced a musical genius of any consequence.

### The Musical Prodigy

A most interesting question in connection with this subject is that of the

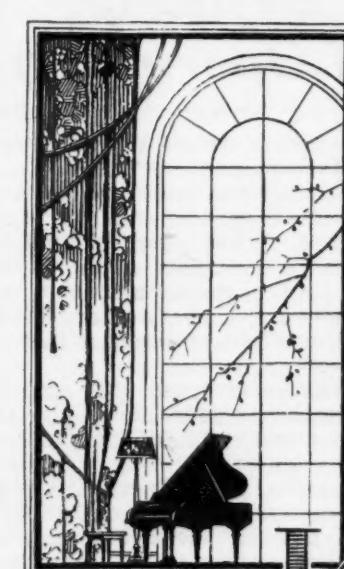
musical prodigy, which, especially at present, appears in great numbers, although more are found in the field of the virtuoso than in the field of the composer. Mozart's musical talent began to show itself at three years; Schubert's at thirteen; Mendelssohn's at twelve; Haydn was able to give an account of himself on the piano at eighteen months; Tschaikowsky's ability showed at five; Liszt appeared in public at nine, and Beethoven at eleven.

The aforementioned fact that the child of a certain time-period is the product of its influences is most conclusively proved by the phenomenal case of young Korngold, of Vienna, who at the age of fourteen composed musical works of the maturity and modernity of Strauss and other modern composers, and whose very first works have been stamped with that quality.

To solve the whole question of musical heredity, it would be necessary to start a family of two absolutely ignorant people, mentally equally matched, and let both of them study music. The descendants of this family should be kept ignorant and receive no musical training whatever. If then, in one of the next generation musical talent should break through, that perhaps would prove it. Of course, this is impossible. As the matter stands at present, there is but little known definitely, and no exception can be made in the case of any special art.

The proceeding seems to be the same in the musical as in all other mental faculties, and we come to this conclusion: The spirit of art is the spirit of creation, of expression; it is a demonstration of the creative desire of man which is absolutely organic; it is an act of propagation, of the mental and emotional ego, just as the act is that brings forth a physical image. The medium in which such a natural gift expresses itself alone is different; the process is immaterial and is the same, whether it expresses itself through tone, marble, wood, canvas or pen.

So much is sure, that in the success of a genius, many other qualities enter, which are common, ordinary qualities, and exist in man entirely outside of his specific artistic ability. These are persistency, industry, patience, general strength of character, indomitable courage, the conviction and the thorough belief in himself, in what he has to express, and how he is to express it.



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## THE CENTENARY OF GADE

Dr. Cornelius Rübner Sheds Light Upon the Personality and Achievements of His Friend and Teacher, the Eminent Danish Composer

FEBRUARY 22 will be the centenary of the birth of the Danish composer, Niels Wilhelm Gade (1817-1890), and the *Musical Quarterly* in its current issue publishes an interesting character sketch and reminiscences of the composer by his friend and pupil, Cornelius Rübner, head of the music department at Columbia University.

"It should never be forgotten," writes Dr. Rübner, "that Gade was the father and creator of the Scandinavian school of Romantic composers. At the age of twenty-four he looked into the world, a fearless characteristic Northerner, full of nobility of purpose, true to his calling, and ever sincere in his portrayal of his country's beauties, its depths of imagination and poetry, its wealth of rugged strength and poetic melancholy. He at all times realized the importance of the message he had to give and his superior talent and splendid training helped him to accomplish the task he had set himself: he is rightly to be called the creator of Danish romanticism in music.

"His palette of orchestration was rich in colors and his portrayal of the old heroic figures of the North stands to this day unequaled and masterful.

"Gade's musical activities may be divided into two periods, the first of which may be called the weightier of the two. During the 'Ossian' period he composed those of his works that have contributed the most to the national element in Scandinavian music and have for all time secured him a place in the hearts of his own people and by his treatment of that very element shown the world the beauty of that folk-lore of the North at the hands of a great sculptor.

### His Second Period

"The splendid means at his command of instrumentation gives to his orchestral works a certain elusive beauty of coloring that seems to have its root in the very heart of his country and which has ever since haunted the music of all Scandinavians. Through his friendship for both Mendelssohn and Schumann a new element creeps into his music, that of the German school of romanticism, and he now reaches his second period.

"However, I consider it unfair to Gade to call him a mere follower of German romanticism. True, the influence of those two great musical minds is felt, but through it all runs the true Northern spirit, at times enhanced by the foreign influence, but never overshadowed; proof conclusive of his masterful strength and a sincerity of purpose which governed him at all times and will always preserve for his work a place of unquestioned honor.

"Gade was not only a great musician, but his was a nature endowed with the greatest of gifts combined with a deeply religious spirit; he had one of the best and kindest hearts I have been blessed enough to encounter. His sense of justice and true simplicity of spirit—not to forget his delightful sense of humor—never failed to make their appeal to

everyone fortunate enough to know him. His was a mind ever open to poetry and beauty and, although a true patriot, he never failed to show real admiration for the accomplishments and deeds of countries not his own.

"It has been my privilege to have known Gade very intimately, as he was not only my teacher, but a good friend of my father. In our home in Copenhagen I had every opportunity from early childhood to come into contact with all the musicians of that time. My father—a pupil of Mendelssohn—also Gade's, had many close friends among them, and such artists at Franz Bendel, de Konsky, Ferdinand Laub, Kellermann, Brelinger, Adolf Jensen, the well-known Gebrüder Müller string quartet, who played most of the classic works from memory, Alfred Jaël, Joachim, Vieuxtemps, Wieniawski, F. Grützmacher, Rubinstein, Reinecke, Mme. Carlotta Patti, Norman-Neruda, etc., etc., were frequent visitors at our house. I was only a child then, but such men as Gade and Adolf Jensen did not deem it beneath their dignity to play little duets and folksongs with the eager little boy of five.

"It was at our house that Gade and Adolf Jensen met for the first time and the former laughingly remarked to Jensen that the name 'Jensen' was far too common a one for Denmark. 'Think,' he said, 'how many Jensens, Paulsens, Rasmussens, etc., live here,' whereupon Jensen very quickly retorted, 'Well, how about your name? You have it on every street corner in Denmark' (Gade meaning street in Danish).

### A Splendid Teacher

"When I entered the Copenhagen Conservatory at fourteen years of age, Gade and Hartmann were my teachers in composition, and I had ample opportunity to realize in Gade the splendid teacher, who had a way of eradicating errors of long standing that was nothing short of genius. His manner of teaching was full of inspiration and geniality, and he preferred a good-humored railery to severity of judgment, but if he encountered superficiality in a pupil he was relentless. His sense of humor showed itself also in his fondness for musical puns on his name. Comment on the fact that he was a splendid violinist he would counter by saying that he ought to be, considering his name—the open strings of the violin.

"I was fortunate enough as a young student to play in the concerts of the Musical Union under Gade's baton and he was a most interesting leader. He always made it a point to explain to the orchestra and the chorus the works to be performed, before even attempting to rehearse them. He would go to the piano, explain each theme, each problem, sometimes intermingling his explanations with humorous remarks, but ever exacting strict attention. These rehearsals were most interesting, particularly those of the first performances of his own compositions.

"I remember that of his Eighth Symphony and his reply to the question, 'When will the "Ninth" be performed?' 'I have too much respect for Beethoven's Ninth!'

"He used the baton with ease and grace itself, and he made not the slightest difference in his treatment of the biggest drawcard in the way of soloist or the smallest of his chorus. He was ever indulgent and through that very kindness of his, it goes without saying, he obtained the desired results.

"Gade was intensely interested in Grieg's talent, but told us once how, on calling on Grieg, he found him sitting at the piano, the fingers of one hand between the fingers of the other, on the keyboard, trying to find new chords by this extraordinary acrobatic stunt! What would Gade say to some of our modern harmonies by Debussy, Ravel, etc., and how would he think our composers had 'found them'!"

### Attitude Toward Wagner

"Although, as I have stated before, Gade had an open mind for all that was interesting in the musical world, he at first was not inclined to be very enthusiastic about Wagner. He even told me before I went to Leipsic 'not to get lost in that pernicious atmosphere of Wagner and his disciples!'

"At my return from Leipsic to my

home what a change had come over Gade! I went to see him at once and telling him of all my impressions during those years of study, I had at last to confess my enthusiasm for Wagner. To my surprise he begged me to play extracts from the 'Nibelungen' and 'Tristan' for him. He showed keen interest and, at last, with one of his inimitable chuckles, he went to his bookcase and proudly produced the score of 'Tristan,' most eagerly asking me to play for him the introduction to the second act with the beautiful effect of the horns, as he wanted to hear it played listening from another room. He admitted having perused and studied the scores of Wagner's operas very thoroughly, and as a great secret that he liked 'Tristan' best of all."

"Gade secretly loved but also feared Wagner, as his was not the nature of a Verdi, who changed his style of composing in his old age. A style so utterly new and epoch-making as Wagner's was perhaps too much for him to grasp at first in its entirety, although I have no doubt he fully realized with his prophetic, clear mind its far-reaching import even then."

### CIVIC PLAY IN BIRMINGHAM

"Joseph," Community Music Drama, to Be Given for Biennial

BIRMINGHAM, ALA., Feb. 5.—A community music drama, "Joseph," is to be produced in Birmingham during the biennial of the National Federation of Music Clubs here in April. There are required for this production 2000 participants, of which number 1500 will be children from the public schools, Dr. J. H. Phillips, superintendent of the schools, having already promised his co-operation with the Music Study Club and other musical organizations of the city. An orchestra of sixty or more pieces will be furnished by the local associations, including the High School orchestra. The thirty solo artists are also to be local, thus emphasizing John C. Freund's recent statement in his address here, that no city is musical that does not appreciate its own musicians.

There will be three performances. William Dodd Chinery, author of the music drama, "Joseph," will direct the performances.

A. H. C.

### Able Artists Present Worthy Program at Park Hill Club of Yonkers

YONKERS, N. Y., Feb. 5.—A capacity audience greeted Nevada Van der Veer, mezzo-contralto; Reed Miller, tenor, and Laura Tappan, cellist, last Tuesday evening, when they gave a concert at the Park Hill Country Club. The vocalists were in fine fettle and Miss Tappan also performed excellently. Splendid was the blend of Mme. Van der Veer's mellow mezzo voice and Mr. Miller's fine tenor in the duet from the "Jewels of the Madonna." The entire program was excellently arranged and carried out. The event was arranged by Frederick H. Comstock and was under the direction of Mrs. Alfred D. Flinn, Mrs. Henry J. Kaltenbach, Mrs. Thomas B. Lawler and Mr. and Mrs. Frederick H. Comstock.

### Thuel Burnham Delights Fremont (Ohio) Audience

FREMONT, OHIO, Feb. 1.—The largest audience of the season enthusiastically greeted Thuel Burnham, the famous pianist, at his recital for the Matinée Musical Club at the Auditorium on Tuesday afternoon. His program was exceptionally well balanced. The MacDowell Sonata "Tragica" was played with power and intense feeling. The Chopin Berceuse and the MacDowell Polonaise created a furore of enthusiasm and such a storm of applause followed that he finally played a Spanish Dance as an encore.

At Albert Morris Bagby's last musical of the season, given at the Waldorf-Astoria, New York, Jan. 29, there appeared Mme. Barrientos, Anna Case and the Cherniavsky Trio. Richard Hageman and Alexis Czerny were at the piano.

## ELENA GERHARDT IN INTIMATE RECITAL

Soprano Gives Songs of German "Lieder" Masters, in Comedy Theater

ELENA GERHARDT, "Lieder" singer, recital, Friday afternoon, Feb. 3, Comedy Theater. Accompanist, Walter Golde. The program:

"Der Musensohn," "Die Forelle," "Vor meiner Wiege," "Das Lied im Gruenen," "Romane aus Rosamunde," "Wohin," Schubert; "Schön Fremde," "Du bist wie eine Blume," "Des Knaben Berglied," "Wer machte dich so krank," "Alte Laute," "Die Kartenlegerin," "Zum Schluss," "Ich große nicht," Schumann; "Auf dem Kirchhof," "Blinde Kuh," "An eine Aeolsharfe," "Meine Liebe ist grün," "Sapphische Ode," "O liebliche Wangen," Brahms.

The actors are not alone these days in their desire for playhouses and audiences *intimes*; the musical artists are likewise eager for this intimacy of atmosphere, and probably this desire is what inspired Elena Gerhardt to give two "intimate recitals." The first of these recitals attracted a fair-sized audience to the Comedy Theater.

Mme. Gerhardt is always interesting as an interpreter of Schubert, Schumann and Brahms. She is no slave of tradition and has no hesitancy in breaking a phrase or a sentence or modifying a tempo when the occasion seems to demand. The Schumann "Berglied" can be singled out as one of her best efforts, although it is scarcely fair to point to any one number as the reflection of her strongest ability. "Ich Große Nicht" was over-placid in its sentiment; however, one feels grateful that the singer did not use the English translation printed on the program—"I Have No Grudge," it begins.

Walter Golde, the accompanist, filled his part, as he invariably does, with distinction.

A. H.

### Strenuous Week-End for Alexander Bloch

A recent week end was a busy one for Alexander Bloch, the violinist. On Jan. 27 he appeared at Rumford Hall, New York, in recital with Miss Zielski, soprano. Jan. 28 Mr. Bloch gave the first of his pupils' musicales for this season, at which he presented ten of his more advanced pupils. On the evening of Jan. 29 Mr. Bloch played for the Musicians' Club at Scottish Rite Hall. Others on this program were Florence Mulford and Marie Tiffany of the Metropolitan and Messrs. Alcock and Sarto. Jan. 30 Mr. Bloch left for Syracuse, where he appeared the following day with huge success at the Syracuse Morning Musicales.

### Young Spanish Pianist Gives Recital for Schenectady School Children

SCHENECTADY, N. Y., Feb. 5.—The second in the series of concerts for public school children was recently given in the high school auditorium by the fifteen-year-old Spanish pianist, Paquita Madriguera. Miss Madriguera was a pupil of Granados and she played his compositions as well as some of her own. Very young artists are introduced in this series of concerts for the reason, it is felt, that the school children will display quicker interest in music performed by a soloist whose age most closely approximates their own.

H.

### Faulty Acoustics Handicap Hofmann in Bridgeport Recital

BRIDGEPORT, CONN., Feb. 3.—Josef Hofmann gave a memorable recital in the Casino last evening, being heard by an enthusiastic gathering. The faulty acoustics of the hall prevented many from deriving a full quota of enjoyment from the pianist's performance.

W. E. C.

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## MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

### Blames "Prima Donna" Conductors for Lifeless Singing in Opera

To the Editor of MUSICAL AMERICA:

In Europe one of the settled traditions of the operatic stage is that the members of the orchestra look down upon the singers, consider them of inferior attainments to themselves, deficient in musicianship and are pleased when the conductor finds fault with them. There is so much truth in this accusation against my colleagues in the pit, that I, who have held the somewhat obscure position of second violin in some of the greatest opera houses, ask the courtesy of your columns to say a few words for the operatic artist.

The professional critics make a regular habit of writing that the singers of our day are inferior to those of the past, even of the immediate past, in voice, technical attainments and interpretative power. Before the invention of the gramophone there was no way to record voices for posterity, so that the first contention must ever remain a matter of opinion. There is probably a good deal of truth in the second, due to the great change in the type of opera presented to-day, which makes requirements which the older singer never knew. Our singers may be unable to perform some of the dazzling feats of past stars, but one need go no further back than the letters of Wagner to discover that quite obscure singers in provincial opera houses are able to give satisfactory presentations of rôles which were thought by their immediate predecessors of unsurmountable difficulty. Every German opera house, for example, now has its *Tristan*, who sings the rôle as a matter of course, a feat which at the time the work was written was considered a stupendous accomplishment. So it is; but the fact remains that dozens of tenors in our day cope with its difficulties, in many cases with great success, as a mere matter of routine.

As for the alleged deficiency of our singers in interpretative power, I have an explanation which I think is only fair to offer, as publicly as I can, in your estimable pages. The professional critic and the audience are blaming the singer for something which, in many cases, is not his fault and has been taken right out of his hands.

The blame for deficiency in this respect often lies at the door of the system of "prima donna" conductors, an evil of late growth, which is assuming alarming proportions. The power of the conductor has been increased little by little, until he trespasses upon all provinces, and dominates the whole operatic performance, often to its serious detriment. To demand that the performance of an opera of our day be controlled in every detail by one mind would be to assume that that one should be an ideal stage manager, a perfected technical director and electrician, as well as an actor, a singer, master of every instrument in the orchestra and of his own province as well. Because some few extraordinarily gifted souls have taken to themselves these prerogatives, every smaller man thinks that they belong to him also.

I assure you that from the position of a second violin in the orchestra pit I have often heard a conductor deliberately, with the best of intentions, go to work to destroy the beauty, individuality, to say nothing of the spontaneity of a performance. A singer will come to his rôle with an original and charming interpretation of an operatic character, perhaps his own, perhaps studied, at heaven knows how great cost in labor and hard cash, from some acknowledged master of the rôle, a Lilli Lehmann, or a Jean de Reszke. Does the conductor allow him to sing it in this way, which suits him and his individual attainments, as no other imposed upon him by a man who, after all, lacks technical knowledge of the voice, could ever do? Of course not! All the singers, the clever ones, the stupid ones, the gifted and the less gifted, must be crammed and crowded into the

mold which the supreme authority has decreed they shall fill. If they are too big for it, they must lop off relentlessly, until their conception fits his.

If the conductor were really such a genius that his interpretation were invariably the best for every rôle, this absolute power would not be misplaced. But how many super-conductors of opera have we in America, for example, to-day? Not one. There are only one or two in the world. I have played under some of them. And I wish to say that one of the greatest of them all allows more license to a really talented singer and is quicker to recognize his merits than any other whom I have ever heard direct a score. That is because he knows good work when he hears it, has a real ideal of the composition he is directing and welcomes the co-operation of the real artist.

"No Mozart singers," "no *bel canto*" no this, no that is the cry. How do know, Messieurs the critics? Your singers, with a few notable exceptions (whom you praise extravagantly for their beautiful singing), are not allowed a chance to show whether they understand these things or not. They are subordinated and suppressed by the exalted pedagogue who has absolute power over them, until all that you hear in the final performance is the pale reflection of their real selves. Of course, this applies only to those among the singing profession who are really intelligent, really musician; but curtail the power of your conductors (except they are of the chosen few) and you may find that you have been seriously underestimating your singers.

Yours very truly,  
A SECOND VIOLIN.

New York, Feb. 1, 1917.

### Reads "Musical America" When Interned in English Camp

[Marked "Opened by Censor P. W. 29," on a folder inscribed "Prisoners of War" and with "Nicht Hier Schreiben!" as a warning on one leaf on the reverse side, the following communication was received recently by MUSICAL AMERICA, from a musician interned in an English camp. One side of the document is reproduced below.—Editor, MUSICAL AMERICA.]

#### Nicht zwischen die Zeilen schreiben!

Emil Krall, 2783, Prisoners of War Camp Wakefield, West Camp, Hut 1 (Private Address: c/o Dr. A. Wallace, Wande'a, Harrow on the Hill) 29/12/16.

Dear Sir:

Having come across your excellent journal here in camp, I venture to prevail upon your kindness by asking you for some information I should like to have. I am a solo 'cellist, 45, pupil of Grützmacher, Anton Hekking, well known for seventeen years in London by my recitals as well as chamber musician. I also had an excellent reputation as a professor especially on the strength of my publications: "The Art of Tone Production on the 'Cello" (The Strad, London); "General Guide to Violoncello Playing" (The Strad). Other books of mine are: "Spielmannskunst" (Leipzig), "The Future of Musicians" (Bell & Sons, London). My teachings are based on science, viz.: Dr. Steinhäuser's "Physiologie der Bogenführung," a famous book which I am just translating into English. My friends, Fredric Fradkin and Richard Epstein, may tell you that I am also an artist and here in camp (since July, 1915) I have had an enormous routine in concerts. I should like to go to America after the war, as soloist and professor and my friend and present companion, Franc Walter, pupil of Sauer, and a first rate pianist, would join me. Where should we go, what steps could we take even now to prepare our future—now looking a blank! We must await the end, but we must seek at foothold. Will you help us with your influence and advice?

Yours faithfully,  
EMIL KRALL.

### A Champion of the Piano Confronts Mr. Küzdö

To the Editor of MUSICAL AMERICA:

I see Mr. Küzdö has again graced the pages of your paper with some of his extraordinary and radical ideas. His articles are original and most interesting, but I would be more inclined to agree with some of his views if they were expressed in somewhat milder language. One or two of his previous articles must have caused the ghosts of Bach, Beethoven, Mozart and others to rise up out of

their graves in righteous indignation. This time the poor pianoforte is made to suffer some very scathing criticism.

If the piano is "such a ponderous and soulless monster," why did Chopin, whose nature was essentially poetical, confine his energies almost exclusively to it? And why is it that the literature of piano music is far in excess of that of any other instrument except the orchestra and the human voice?

Again, Mr. Küzdö calls the piano the "hippopotamus of the family of musical instruments." Such a characterization of a noble and resourceful instrument is positively hypocritical! Mr. Küzdö says that the tone of the piano does not blend with that of the violin. Perhaps he does not realize that a contrast between the tones of solo and accompanying instrument sets off the solo with better effect, provided the accompaniment is subdued, as it should be.

Among other substitutes for the piano he mentions the harp and the guitar. Quite true; the tone of these instruments has very little carrying power and perhaps would be better suited to the "graceful," "spiritual," "aristocratic" tone of the violin than the rich and sonorous tone of the modern pianoforte! As for the organ (also mentioned), it is essential as a medium for sacred music, and many organists who understand their instrument thoroughly have composed some characteristic and effective music for it, but the fact remains that the organ is just like a clumsy orchestra and for concert purposes has been displaced by the modern symphony orchestra, which the organ, in spite of constant improvements, has never equalled and never will equal in technical efficiency.

Therefore, for greater compositions for violin such as concertos, give us a good orchestra, and for works of the chamber music variety let us be satisfied with the pianoforte, the resourcefulness and brilliancy of which rather enhances than detracts from the charm of the violin.

Sincerely yours,  
S. W. DOTY.  
East Orange, N. J., Jan. 29, 1917.

### Attitude of Older Educators Toward Music in Public Schools

Dear Mephisto:

In your Musings in the current issue of MUSICAL AMERICA in regard to school music you express yourself as follows:

"In saying that the educators in the younger part of the country will quickly fall in line with the new dispensation, it is well for me to add that many of the older educators, as well as the school boards, are not only opposed to the introduction of music into the public schools, where it is most needed to-day, if we are ever to be a musical nation, but positively hate it."

You are wrong; more than wrong; you are unjust to the "older educators." You will find, on the contrary, that the older school systems, such as those in the Eastern and Western parts of the country, all give music a prominent part in the school curriculum, while in the younger public school systems, such as those in the Southern States, music is very seldom taught. And you are mistaken in saying that school authorities and school boards are opposed to music. Experience proves that they are most eager to have it, even in the most obscure corners in the rural sections of the country.

But why don't they have it? I will tell you one reason.

A study of the development of the modern school curriculum as regards the addition of new subjects will reveal the fact that the introduction of music has been advocated for a longer period of time than many a subject that now has a permanent place in the school program. Subjects like manual training and domestic science are recent innovations as compared with music, and yet we find these firmly established in the family of school subjects, while the study of music is still somewhat in its infancy. Are school authorities to blame? Surely not; for it seems that they are not opposed to a new subject just because it is new. The responsibility for the present unsatisfactory state of music instruction in our schools rests upon the music teachers who have failed to show school authorities that music is worth while not as a subject *per se*, but as a school subject.

What I mean is that in urging the claims of music as a school study, music

teachers have repeatedly presented as their strongest argument the value of music as a cultural study. But since the same argument applies to almost any subject, painting, sculpture, architecture, Greek, Sanskrit, Hebrew, how to dress, etc., then why not teach these subjects as well?

Why scold the school authorities? I know that they are eager to make their schools as modern as possible. Your tribe sounds very much like a paper that one might hear read at the antiquated meetings of the National Association of Music Teachers or Music Supervisors by one of the clique that monopolizes the programs of these associations.

Yours sincerely,  
MAX SCHOEN,  
East Tennessee State Normal School,  
Johnson City, Tenn., Jan. 29, 1917.

### Protests Against Indiscriminate Condemnation of Books on Voice

To the Editor of MUSICAL AMERICA:

Kindly enter my protest against the promulgation of the doctrine that books should not be read—that is, books concerning the use and development of the human voice. This is not wholly because I am the author of "The Lost Vocal Art and Its Restoration." As a matter of fact, I took up this phase of the subject and went into it pretty exhaustively—pointing out the danger of promiscuous reading of works which come from the pen of inexperienced singers and teachers, or unsuccessful vocal cranks with a hobby.

There are, however, books of value to all intelligent readers and these are the books which are based upon experience and successfully applied theories. Writers who presume to state broadly that all reading is pernicious should, by the same token, refrain from making suggestions in print, and especially should they refrain from speaking of physiological facts or presumptions of facts which have no bearing whatever upon the synthesis of voice production.

When a great musical paper like MUSICAL AMERICA opens its pages to people who give expression to such views their articles should be editorially censored, to avoid the possibility of the evil influence upon young and inexperienced readers who are seeking truth.

Not all books are written for the sole purpose of financial interest to writers—and regarding the influence of books, if they have an influence at all, this influence, for good or ill, rests upon the setting forth of correct doctrines or the reverse.

Tell your correspondents to discriminate and, in justice to all, Mr. Editor, tell them that truth in print has value, and that good books should not be ruthlessly condemned.

Sincerely yours,  
W. WARREN SHAW.  
Philadelphia, Jan. 29, 1917.

[The matter to which Mr. Shaw evidently refers was not written to MUSICAL AMERICA by a correspondent, but was material compounded from an article in the *St. Louis Republic*, written by Homer Moore, the music critic of that paper, and reprinted in MUSICAL AMERICA in the issue of Jan. 13, page 26.—Editor, MUSICAL AMERICA.]

### Hackneyed Music and the Sophisticated Attitude Toward It

To the Editor of MUSICAL AMERICA:

I read with pain in a communication in a late number of your esteemed paper that the "Spring Song" of Mendelssohn and "Träumerei" by Schumann, and I suppose also the March from "Lohengrin" and perhaps the "Prison Scene" from "Il Trovatore," are considered by this correspondent banal, threadbare, hackneyed, etc.

It makes little difference if the writer in question really likes the last two pieces or not; the principle is the same. He is obviously an advocate of "sophistication," ultra-learning, "advancement," or whatever you please to call it.

Evidently the musician who played such pieces and aroused his indignation was laboring under the impression that the music was more or less on the classic order and hence might always challenge attention. But your correspondent is making it plain that he at least wishes to have music as a cult rather than a sign of culture.

Such over-cerebrated ideas are, of course, a real hindrance to musical or any other artistic growth in this or any country. Between this class of enthusiasts and the general public there seems a great gulf fixed—a gulf that tends to

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## MUSICAL AMERICA'S OPEN FORUM

[Continued from page 44]

widen, because neither side understands the other, or is willing to cross over.

As a matter of fact, the folk-song is admittedly the cornerstone of the musical temple and must never be sneered down, if one is permitted a mixed metaphor. There is danger of getting too far away from the elemental things—a danger that is evidenced in more than one phase of our national life. Hence we do well to have patience with even the "Spring Song" and "Träumerei," realizing that there are a number of living composers who somehow or other cannot come up even to this standard and yet have made a very respectable reputation for themselves.

CHARLES H. BATLEY.  
Providence, R. I., Jan. 28, 1917.

### "One Serious Fault"

To the Editor of MUSICAL AMERICA:

The advanced cost of paper alone would justify your fifty per cent increase in your subscription rate, but how can you explain the fact that you have for so many years produced a paper for less than half its real value?

It has, however, one serious fault, of which you will doubtless be glad to be advised: it makes the year glide by before you realize that one season has passed.

Cordially,  
CARTER S. COLE.  
New York, Feb. 1, 1917.

### Mme. Nordica's Last Illness

To the Editor of MUSICAL AMERICA:

Will you kindly tell me where I may get an account of Mme. Lillian Nordica's illness and death?

Very truly yours,  
ARTHUR M. FRITZ.  
Fresno, Cal., Jan. 15, 1917.

[Mme. Lillian Nordica died in Batavia, Java, on Sunday evening, May 10, 1914, as a result of a nervous breakdown followed by pneumonia caused by exposure at the time the steamer Tasman, on which she and her concert party were traveling, went aground in the Gulf of Papua. She was a patient at the only hospital on Thursday Island, but left that institution against the advice of her physician to go to Naples, where she was to have met her husband, George W. Young. At Batavia she suffered a relapse and her death followed. The funeral services of Mme. Nordica took place at the Kingsway House Church in Grosvenor Square, London, the church in which she was married to Mr. Young, and subsequently her remains, which were cremated, were brought to this country.—Editor, MUSICAL AMERICA.]

### The Recognition of Home Talent

To the Editor of MUSICAL AMERICA:

I inclose check for renewal of my subscription. Would be lost without it, especially since your wonderful editor, Mr. Freund, inspired us all to more work for the recognition of our own talent. His visit to us last week was a great treat and we hope he liked us as much as we did him.

We are all busy working for the entertainment of delegates who will attend the Seventh Biennial Convention of the National Federation of Musical Clubs, which meets here in April.

Very truly yours,  
Mrs. E. T. RICE.  
Birmingham, Ala., Jan. 30, 1917.

### Value of Concert and Opera Calendars to Persons Out of Town

To the Editor of MUSICAL AMERICA:

Your answer to my questions concerning the omission of the New York opera and concert lists has been received. Doesn't it occur to you that people not living near New York—living, perhaps, where Boston or Chicago dailies are read—might want to come to New York for certain concerts or operas? In my own case, last year, when I was in Vermont, where I saw the Boston rather than New York papers, I wished to hear the Metropolitan company when it came to Boston. In choosing which operas to hear I considered both opera and singers, and in doing this consulted the lists in MUSICAL AMERICA very carefully.

If a person not subscribing to New York papers were planning a visit to New York at a certain time, such a per-

son would find the concert list very convenient, giving, as it does, not only the date but the place. The list of advanced bookings is of little use without a newspaper to give details.

Your reasons are good as far as they go; but since neither list occupies much space, I can't see why it is not possible to insert both. I do not write in criticism or for the sake of argument, but to show you that there is another side to the question.

Yours truly,  
HARRIET E. RALLION.  
Englewood, N. J., Jan. 28, 1917.

[The point outlined has been considered by MUSICAL AMERICA, but we deemed that such cases were not sufficiently numerous to justify giving up the space to the matter. If any of our far-distant readers expecting to come to New York for a definite period wish to secure data concerning the musical offerings for that period we will endeavor to give them individually, in response to a letter of inquiry, lists of such operas and concerts as are announced for that time.—Editor, MUSICAL AMERICA.]

### Solo vs. Ensemble Playing

To the Editor of MUSICAL AMERICA:

I want to bring to your "Court of High Appeal" a matter that begs your valuable opinion. What, in your opinion, is the greatest aim in the musical life of a great artist: to do solo playing or to merge himself in the ultimate effect of ensemble work?

I am presupposing, of course, that human nature has in it the element of conceit which would make any person desire to "shine forth" in his work. But, in trying to get in back of the bigger, artistic attitude of a musician, it seems to me that the elemental characteristic of conceit must disappear to make way for the greater quality of humility which ought to shine in an artist's work.

Your careful consideration of the matter will be greatly appreciated by  
AN EARNEST STUDENT.

New York, Jan. 30, 1917.

[Both the artist who devotes himself to solo work and the artist who devotes himself to ensemble may be "great." There is, of course, a more obvious appeal in the solo performer's art; on the other hand, the truly great solo performer is the artist who in his performance avoids this very obvious attraction, which a solo work possesses. To decide whether the great soloist or the great ensemble player is greater is like deciding whether Beethoven surpasses Bach. We should be grateful that we have them both.—Editor, MUSICAL AMERICA.]

### From a Deep-Seeing Oriental

To the Editor of MUSICAL AMERICA:

You do me *too* much honor! I should never have dared—all by my little self—to hold or expect attention in the august columns of your leading articles!

There is nothing to add to or withdraw from my first letter published in the Open Forum of Dec. 2 (the contentions of which you have been manifestly unable to damage by any concrete examples) except to say that your assertion of the failure of myself—an Indian—to see beneath the surface of the events at present passing, is really deliciously comic.

The fact is, you know, that we of India and the East generally see far too deeply beneath the surface to please the Occidental, and our refusal to swallow, even with unlimited quantities of salt, all the pretty tales he chooses to tell us causes him acute distress!

Yours very truly,  
KAIKHURU SORABJI.  
175 Clarence Gate Gardens, London,  
N. W., England.  
Jan. 8, 1917.

### Gives Advance Information

To the Editor of MUSICAL AMERICA:

In renewing my subscription I can repeat every good opinion I have previously expressed about the paper, which adds much to my enjoyment of the music I hear. MUSICAL AMERICA is chiefly valuable to me in giving advance "information" about artists and compositions with which we are not familiar here. Artists who are unknown to many when they first come here are distinct personalities to me because I have read so much about them in your paper, and it adds greatly to my interest in a concert actually to hear some of the new compo-

sitions which I have known only through your pages.

Cordially yours,  
ELSIE MOORE,  
Library, Bureau of Animal Industry,  
U. S. Department of Agriculture.  
Washington, D. C., Jan. 23, 1917.

### Fidelity to Poem in Settings of "To You, Dear Heart"

To the Editor of MUSICAL AMERICA:

In your columns of New Music Vocal and Instrumental I find in your issue of Jan. 27, a statement that Mr. Oley Speaks has made no attempt to penetrate the sentiment of Mr. Thomas S. Jones's "To You, Dear Heart," in any such way as Dr. Class has.

As I have always advocated the practice of fitting the musical setting exactly to the poetic version in songs, it was interesting to me that you made note of such a point. However, on referring to the poem in question, as printed in Mr. Jones's collection entitled "The Rose Jar," I find that the first verse reads as follows:

"To you, dear heart, whom I have never known  
I sing my little songs all wonderfully.  
That sometime you may hear—the sweet atone  
For all the years and years of search alone—  
That sometime you may hear and come to me."

Comparing the poem with the musical setting by Dr. Class, I find that there is neither a comma nor a dash after the word "hear" in the third line, and from the musical content it would seem that "you may hear the sweet atone," which I question as being within the laws of possibility.

Very truly yours,  
DONALD MCGILL.  
New York, Jan. 31, 1917.

### How She Listened to the Music!

To the Editor of MUSICAL AMERICA:

At the last recital I attended here a very stylishly dressed young lady brought her knitting and as she was making a bright green scarf, it, of course, attracted all people sitting near her. She used very long, bright brown knitting needles and the constant clicking of these needles almost prompted me to take them from her hands and throw them away.

Why could she not have left them at home or given the tickets to some one that wished to *listen* to the beautiful music? If you want to listen go, and if you don't, why stay away, is my creed.

Very truly yours,  
G. E.  
West Philadelphia, Pa.,  
Jan. 24, 1917.

### Seeks Irish Song Mentioned in Novel by Meredith

To the Editor of MUSICAL AMERICA:

Can you tell me anything regarding an Irish song or melody entitled "Planxty Kelly"? In Meredith's "Diana of the Crossways" Diana frequently hums "Planxty Kelly," and I can find no one here who knows anything about it, hence I turn to my favorite MUSICAL AMERICA, of which I am a happy subscriber, for enlightenment.

Very truly,  
Mrs. C. D. PARMELEE.  
Council Bluffs, Iowa, Jan. 23, 1917.

### Music in Theological Seminary

To the Editor of MUSICAL AMERICA:

Please accept my best thanks for the article on "The Music of the Western Theological Seminary" in Saturday's MUSICAL AMERICA. You succeeded in making a remarkably interesting article, and I am sure that not only the members of the choir, but also the Seminary authorities will be very much gratified with your story. I hope this will be the means of awakening some other theological seminaries to the responsibilities they have hitherto neglected.

Yours very truly,  
CHARLES N. BOYD,  
Choir Director,  
Western Theological Seminary.  
Pittsburgh, Pa., Jan. 22, 1917.

### Appreciation

To the Editor of MUSICAL AMERICA:

I read your paper every Monday morning as an old friend, bringing new ideas and fresh inspiration. May it always flourish!

W. WALLER WHITLOCK.  
Meridian, Miss., Jan. 29, 1917.

## PHILADELPHIA HEARS COMPOSER-PIANISTS

Grainger with Miss Beatty, and

Mrs. Beach with Kneisel—

Mrs. Hotz Sings

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, Feb. 5, 1917.

A N event of unusual significance was the recital by Percy Grainger, the distinguished Australian pianist-composer, assisted by Roberta Beatty, mezzo-soprano, given under the auspices of the Matinée Musical Club last Tuesday afternoon in the ball room of the Bellevue-Stratford Hotel. Aside from the organ Prelude and Fugue in D Major of Bach arranged for piano by Busoni, which opened the concert, all the compositions offered revealed mostly Irish dance tunes arranged by Mr. Grainger, which he played with true characteristic conception. Miss Beatty, the possessor of an excellent voice of splendid quality, was heard in two groups of French, German and English songs, which she sang effectively. Mary Miller Mount was the efficient accompanist.

May Ebery Hotz, a soprano of unusual voice endowments, appeared in recital last Monday evening before an audience which, in spite of the disagreeable weather, quite filled Witherspoon Hall. Mrs. Hotz chose a program well adapted to her voice, which is of beautiful quality and of pure lyric sweetness. Her interpretations of the various numbers were highly pleasing and convincing. Excellent accompaniments were played by Ellis Clark Hammann.

Mrs. H. H. A. Beach, the noted pianist and composer, and her Quintet in F Sharp Minor for pianoforte, two violins, viola and 'cello, were features of the first of two chamber music concerts given by the department of music of the University Extension Society in Witherspoon Hall last Thursday evening. The composition proved enjoyable. Mrs. Beach sustained the piano part admirably. Haydn's Quartet in C Major and that in F Major by Tschaikowsky were given artistic presentations.

"Frederic Chopin, The Man and His Music," was the subject which formed an interesting and comprehensive dissertation given by Mme. Antoinette Szumowska, the Polish pianist, at the third in the series of Illustrated Musical Talks in Witherspoon Hall last Thursday afternoon.

The St. Paul Choristers, an organization of well trained male singers under the able direction of May Porter, gave their annual concert last Thursday evening in the Chapel of St. Paul's Presbyterian Church. The program comprised many well sung choral numbers, together with delightful incidental solos by Florence Haenle, violinist; Louis St. John Bacon, tenor; Horace Hood, baritone; William Sylvano Thunder, pianist, and Herbert S. Drew, organist.

The judges for the Matinée Musical Club prize of \$100, offered in competition to Philadelphia composers only, for the best three-part cantata with incidental solo parts, suitable for women voices, will be Helen Pulaski Innes, Dr. Hugh A. Clarke, Wassili Lepis and Constantine Von Sternberg. The competition closes Feb. 25.

M. B. SWAAB.

George Roberts Tours South with Sorrentino

George Roberts, the young New York pianist, toured during October and November with Mary Carson, soprano, and John Finnegan, popular Irish tenor. In December and January he had numerous appearances in New York City with Miss Carson, Florence Drake Le Roy and Mary Bowen-Fulton. At present he is filling sixteen recital engagements in Georgia, Alabama, North and South Carolina and Virginia with Umberto Sorrentino, the Italian tenor.

Rosalie Wirthlin, Contralto, to Sing in Florida

Rosalie Wirthlin, the contralto, leaves New York on Feb. 12 for Palm Beach, Fla., on a two weeks' trip. While there she will appear at a private concert at the Beach Club and will be the guest of Mrs. Robert C. Black of New York. She is scheduled also to appear at a benefit concert at the Royal Poinciana and will give a recital at Miami.



MUSKOGEE, OKLA.—Mme. Helen Brown Read, soprano; Alberto Saboi, harpist, and Edith Harris, pianist, appeared in recital here on Jan. 28. \*

READING, PA.—Gertrude E. Dunkelberger, soprano, gave an attractive program in the Rajah Temple on Feb. 1. Miss Dunkelberger was assisted by Rene Wittich Irwin, pianist. \*

WATERLOO, IOWA.—The Knapp School of Music, with J. D. Knapp as director, has been opened in Waterloo. Only string instruments will be taught. An orchestra and glee club will be organized. \*

URBANA, ILL.—A splendid series of oratoricals is being given at the University of Illinois. Edna A. Treat played a program of works by Bach, Mendelssohn, Elgar and others on the Auditorium organ Jan. 28. \*

THREE RIVERS, MASS.—A male musical club was recently organized here. The officers are W. Stott, president; O. J. Billings, vice-president; H. Turkington, treasurer and secretary, and W. Jones, librarian. \*

HOLYOKE, MASS.—Every seat in Highland School hall was occupied on Jan. 31, when the first concert of the winter series was given by Arthur Hackett, tenor. Mr. Hackett was assisted by Frances Fribourg, violinist. \*

TACOMA, WASH.—A worth-while musical event was the concert given recently at the First Christian Church by the Welsh tenor, Festyn Davies, assisted by John J. Blackmore, pianist. The accompanist was Mrs. T. V. Tyler. \*

BOSTON.—Alice Eldridge, a versatile young pianist; Evelyn Cook Slocum, contralto; Hazel Clark, violinist, and Marion Lois Hurd, soprano, furnished the program for the Chromatic Club concert in Hotel Tuilleries, Jan. 30. \*

CLARKSBURG, W. VA.—The 137th recital of the Marcato Music Club was given on Jan. 20 and proved exceedingly enjoyable. The program was presented by Mrs. John Cookman, Mrs. E. R. Jewett, Mrs. M. Merendino, Laura Thompson, E. Clyde Beckett, Mrs. Frank Moore and H. Boffa. \*

WESTFIELD, MASS.—The music committee of the First Congregational Church has selected the following new quartet for the coming year: Joseph Kirtsky, tenor; Minnie Barbour, contralto; Jennie Sathory, soprano, and Edwin Wolcott, basso. Clarence Miller will be the organist. \*

PORLTAND, ME.—The Clifford School Glee Club and alumni recently gave Will C. Macfarlane's operetta, "Little Almond-Eyes," here with great success in choral form, sixty voices and a juvenile quartet, the acts being read. The production was under the direction of Llewellyn B. Cain. \*

YORK, PA.—Several hundred music-lovers attended a pleasing musicale given in the First Moravian Church. The program was presented by Louise O. Smith, Blanche Oberdick, Marion Bush, Margaret Livingston, Helen Gerber, Mrs. Paul Brubaker, William Fisher and A. T. Scarborough. \*

PORLTAND, ORE.—Jocelyn Foulkes lately completed her course of lecture-recitals on "The Origin and Development of Opera." These recitals have created considerable interest. "Lohengrin," the subject of the last recital, was especially enjoyed. Miss Foulkes was assisted by Irene Reynolds. \*

SCRANTON, PA.—Louis J. Siebecker has been unanimously re-elected president of the Scranton Liederkranz Society. C. C. Ferber has been named vice-president; Ernest Gloor, treasurer; John Brunner, corresponding secretary; Albert F. Wolfe, financial secretary; directors, Gene A. Tropp, Alex J. Wagner, Kottleib Matti, Edward Kitz and Theodore Zitzleman. \*

BOSTON.—Elizabeth Lacker presented her class of piano pupils in recital at the Laughton Studios Jan. 27. Creditable performances were given by Marion Earle, George Hudson, Ethel Dwyer, Fred Ehret, Constance Graves, William Birnie, Eleanor Graves, Katherine Cassidy and Edythe Brien. \*

CHARLES CITY, IOWA.—The Odeon Orchestra is Charles City's newest musical organization, organized last month. The leader is Helene Henry and the other members are G. A. Evans, Warren Bowser, Alphonso Regel, V. A. Poynter, L. B. Moyer, Charles Rodemaker, H. Harrison, Mrs. J. Boggs and J. Boggs. \*

PARKERSBURG, W. VA.—Despite inclement weather a fair-sized audience heard the third concert of the Parkersburg-Marietta Festival Orchestra on Jan. 21. Homer Ochsenhirt, the director, arranged a good program, in which the solo numbers were delivered by Mrs. George Eckert and Edward J. Hieble. \*

HUNTINGTON, N. Y.—Over 125 music lovers met on Jan. 27 for the purpose of organizing the Long Island Choral Society. Among the speakers was David Mannes, the prominent violinist. The director of the society will be L. Camilleri. Meetings will be held every Friday evening in Knights of Columbus Hall. \*

PITTSFIELD, MASS.—A splendid concert was given at the high school on Jan. 29, under the auspices of the Pittsfield Teachers' Association. The soloists were Mrs. Ethel Frank, soprano; Arthur Hackett, tenor; Cara Sapin, contralto, and Bernard Ferguson, baritone. Constance F. Hackett was the accompanist. \*

HOUSTON, TEX.—The Christ Church Choir sang works by Händel on Jan. 28. The numbers were chosen from "Judas Maccabaeus," "Samson" and "Messiah," with organ numbers by the director, Horton Corbett. The soloists were Mrs. Huberta Read Nunn, soprano; Mrs. John F. Spencer, contralto, and Herbert R. Gates, bass. \*

NEW HAVEN, CONN.—A benefit concert was given in the Parish House of the Church of the Redeemer on Jan. 22 by Mrs. Ada T. Whitaker, soprano; Mabel Smith, soprano; Marion Munson, contralto; Lorenzo Pratt Oviatt, tenor; Mr. Havrilla, baritone; Dr. J. F. Rogers, clarinetist, and Mrs. Susan H. Davis, accompanist. \*

LANCASTER, PA.—At the William A. Wolf Institute of Piano and Organ, a piano recital was recently given by Emma L. Renk, Frances F. Harkness, Blanche H. Haar and Earle W. Echternach, all of whom are pupils of Mr. Wolf. The program was made up almost entirely of movements from sonatas by Beethoven. \*

DANBURY, CONN.—The Apollo Quartet, of Boston, gave a concert at the Church of Christ recently that attracted a large and most responsive audience. The program consisted of quartet numbers and solos from each member, William Whitaker and Lyman Hemenway, tenors; John Smallman, baritone, and Alexander Logan, basso. \*

SPOKANE, WASH.—The first of a series of afternoon musicales given recently at the University Club was largely attended. Louis Des Voignes, pianist, who had charge of the program, was heard in several competently played numbers. Mabel Paulson, soprano, also pleased the audience, and Marie Kelley, reader, won hearty applause. \*

GARDEN CITY, N. Y.—The Musical Art Society of Long Island held its second "musical afternoon" on Jan. 27. Harriet Ware, the American composer, gave an engrossing lecture recital on German music. She was competently assisted by Mrs. Luer Wiltbank, soprano; Mrs. William Ansley, contralto, and Gertrude Stoddart, pianist. Mrs. H. H. Marshall was the accompanist. \*

FAIRMONT, W. VA.—Harriet Ware's cantata, "Undine," was presented by the

music department of the Woman's Club on Jan. 19 in the local high school. The chorus of thirty-five was assisted by Mrs. Myrtle S. Waddell, soprano, and La Mar C. Satterfield, tenor, who sang the difficult solo parts satisfactorily. The cantata was preceded by a reading of its contents given by Ethel Horsman. \*

ORANGE, MASS.—An interesting concert was given in the Congregational Church on Jan. 30 by the Orange High School chorus, under the direction of Myrtle Ash, supervisor of public school music. The soloists were Marjorie Overing, Francis A. Leach, Elva Osterhout, Eric Anderson, John Bone, Arlan Coolidge and Adele W. French. W. Schley Conrad acted as accompanist and Harold Brown as organist. \*

BANGOR, ME.—On Jan. 27, at the residence of Mrs. Frank Hinckley, a large gathering of music-lovers heard an agreeable program of chamber music, given under the direction of Mrs. Frank L. Tuck. A special feature was a quartet of 'cellos, composed of Mrs. Frederick B. Simpson, Adelbert W. Sprague, Roland J. Sawyer and James D. Maxwell. The accompanists were Mrs. Frank L. Tuck, Teresa Tuck and Isabel Weston. \*

BROCKTON, MASS.—Mrs. Florence Ferrer, soprano, was the soloist at the annual guest night of the Woman's Club held in Canton Hall, Jan. 15. An audience of over 1,100 gave a cordial greeting to the singer. Her lovely soprano voice was shown to advantage in a group of French, Italian, German and English songs by Bemberg, Charpentier, Mozart, Grieg, Ronald, Liddle and Horsman. Mrs. Earl P. Blake was her accompanist. \*

PHILADELPHIA.—A big audience attended the musicale given on Jan. 20 in the North Branch of the Y. M. C. A. by Laura Delbald's pupils in piano, voice and expression. There were several songs in costume sung by Jessie Gaynor; vocal offerings by Helena Bingham, piano trios and folk songs. The feature of the evening was the community singing of "My Old Kentucky Home," "Old Folks at Home" and "Auld Lang Syne." \*

DANVILLE, VA.—The artist-pupils of the voice department appeared in recital at Roanoke Institute, Tuesday evening, Jan. 30. The College Glee Club appeared under the direction of John George Harris, director of the voice and choral work. Basil Browder, Arch P. Hodnett, Mary Woodall, Rosalie Doxey, Claire Jones, Mr. Hodnett, Jennie Lea Murray, Miss Jones, Mr. Harris, Helen Carroll Gannon and Bea Sledge also took part in the program. \*

AMSTERDAM, N. Y.—At the evening service on Jan. 28, in St. Ann's Church, special music was sung in recognition of the completion of five years' service of the organist and choirmaster, Russell Carter. St. Ann's choir is of the traditional Anglican type—boys and men—and is the only one of the kind in the territory between Albany and Utica. For this service the choir had the solo assistance of Hazel Wehr, soprano, and Frederick Harris, tenor. \*

MARION, OHIO.—An event of uncommon interest took place on Jan. 30 at the First Presbyterian Church, where the King's Daughters presented Liza Lehmann's song cycle, "The Golden Threshold," a setting of Indian poems by Saronjini Naidu. The participants were Mrs. C. S. Johnson, soprano; Helen Arms, contralto; George C. Krieger, tenor; Ernest C. Carl, baritone; Mrs. V. E. Dombough, pianist, and Hazel Kline, accompanist. A large audience applauded earnestly. \*

MANHATTAN, MASS.—A double performance of Will C. Macfarlane's operetta, "Little Almond-Eyes," was recently given here in Oakland Hall by the Guild and Benjamin S. Rotch Club of the Church of the Holy Spirit. A. Veronica Wachter sang the rôle of Little Almond-Eyes, Clarence S. Burton the Emperor Ming, and Charles F. Cook that of Wang-Ho. Clifton W. Hadley was the musical director. The performance, given to a capacity audience, scored a tremendous success. \*

PASSAIC, N. J.—Mme. Onelli, dramatic soprano of the Quinlan Opera, made a distinct success in her first appearance before a Passaic audience last week. Singing an aria from "Cavalleria Rusticana" and songs in French, Italian and English, Mme. Onelli displayed a high voice of great beauty and power, which she used artistically. Especially enjoyable were the songs in English, her perfect diction proving a delight. She was ably assisted by Edith Oline Ford, reader, and Shirley Schofield, pianist.

TACOMA, WASH.—A successful concert was given by the Night School Chorus of Auburn under the direction of Camillo d'Alessio, director of the d'Alessio Conservatory of Music of this city. D'Alessio is a conductor of experience and the chorus did good work under his baton. A feature of the program was the "Kreutzer" Sonata, well played by Robert Weisbach and Mr. d'Alessio. The other soloists were Mme. Byron-Boyd Renshaw, Maude J. Beale, Ina Miller, Mrs. W. C. Whitehall, Helen Ware and Wilma Lewis. \*

BANGOR, ME.—The Schumann Club lately gave a pleasing musicale before the federated Clubs of this city in the auditorium of the High School. The program was composed of vocal and instrumental solos and trios given by Mrs. Henry F. Drummond, Mrs. Frederick B. Simpson and Helena Tewksbury. The chief item of interest on the program, however, was the first public performance locally of Harry T. Burleigh's "Four Southland Sketches," played by Mrs. Alton Robinson, violinist, accompanied by Mrs. Neil Newman. \*

BOSTON.—Virginia Walker, harpist; Mme. Suza Doane, pianist; Crystal Waters, soprano; Edna Furber, contralto, and Mrs. Langdon Frothingham and Ralph Smalley in a piano and 'cello sonata by Huré, made the program for the MacDowell Club concert in Copley Hall, Jan. 24. Miss Walker, heard for the first time at these concerts, gave a group of pieces by Hasselmann. She is wholly mindful of the rare beauties of the harp, and conveys these beauties in an unmistakable way to her listeners by a well schooled and artistically conceived performance. \*

BOSTON.—The New England Chapter of the American Guild of Organists, Walter J. Clemson, dean; Benjamin Whelpley, sub-dean; John D. Buckingham, secretary, and Wilbur Hascall, treasurer, held its annual dinner in Young's Hotel on Jan. 31. About two hundred members and guests sat down to dinner, after which Nena Fales Peck, of Hartford, Conn., gave her inimitable musical caricature sketches on "Oratorio, From a Tired Man's Point of View," "Italian Opera As It Sounds to the Other Fellow," "A Country Organist," "The Pupil's First Recital" and "Comic Opera." \*

WASHINGTON, D. C.—A musical tea was given recently at Studio Hall, under the auspices of the faculty when the program was furnished by Mrs. Gertrude Lyons, Alwarda Casselman, Edward Lafollette and C. W. O'Connor. A feature was the singing from manuscript of Mr. O'Connor's song, "Te Wee," by Mrs. Lyons. An important concert among younger Washington musicians was that given recently by George Dixon Thompson, pianist, and Harry Waller, violinist. Those contributing to the program of the recent meeting of the Friday Morning Club were Mary Kelley, Mrs. Swann, Dr. Swann, Lucy Brickenstein and Elsie Edwards. \*

LYNN, MASS., Jan. 24.—President's Day of the North Shore Club was celebrated yesterday, when a program, rich in artistic merit, was presented by Fay Cord, the Boston soprano; Louis Besserer, violinist; Henry Kelly, baritone, and Frank Luker, accompanist. Miss Cord sang *Micaela's* aria from "Carmen," a duet with Mr. Kelly from "Don Giovanni," a group of English songs, and Weil's "Spring Song," with violin obbligato by Mr. Besserer. Her clear soprano voice, the effective delivery of her songs, and her charming stage presence won enthusiastic praise. Mr. Besserer and Mr. Kelly gave additional pleasure, as did also the expert accompanist, Mr. Luker. \*

NEWTON HIGHLANDS, MASS.—Grace Bonner Williams, the distinguished Boston soprano, was the assisting soloist to the Highland Glee Club, Almon J. Fairbanks, conductor, at the concert, which was its nineteenth, given in Bray Hall, Newton Center, on Jan. 30. Mrs. Williams sang the "Ave Maria" from Bruch's "Cross of Fire"; a group of French songs by Bachelet, Dalcroze and d'Orzanne; English songs by Mrs. Beach and Gilberté; and with the club, Kremser's "Hymn to the Madonna." The club sang a miscellaneous list of male part songs, in one of which Charles W. Ellis, tenor, sang the solo part effectively. Mrs. Williams, an artistic singer of rare charm, was enthusiastically applauded, and the club received its due share of praise from its loyal following. John Herman Loud and W. Franklin Butler were the accompanists.

## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of *MUSICAL AMERICA* not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

## Individuals

**Abbott, Margaret**—New York, Feb. 17; Elmsford, N. Y., Feb. 18; Buffalo, Feb. 19; Chicago, Feb. 21.

**Aithouse, Paul**—Cincinnati, Feb. 18.

**Anderton, Margaret**—New York (Columbia University), Feb. 16.

**Auld, Gertrude**—New York, Feb. 15; New York, Feb. 22.

**Austin, Florence**—Atlanta, Feb. 12; Macon, Feb. 14; Jacksonville, Fla., Feb. 16; Tampa, Feb. 19; Savannah, Ga., Feb. 21; Charleston, S. C., Feb. 23; Augusta, Ga., Feb. 26; Washington, D. C., Feb. 28.

**Baker, Martha Atwood**—Fitchburg, Feb. 22.

**Barstow, Vera**—Baltimore, Feb. 16.

**Bauer, Harold**—Boston, Feb. 11; New York (Æolian Hall), Feb. 17.

**Beach, Mrs. H. H. A.**—Toronto, Can., Feb. 12, 15; Lancaster, Pa., Feb. 20; N. Hampton, Mass. (Smith College), Feb. 23.

**Beck, William**—New York (Æolian Hall), Feb. 26.

**Besserkirsky, Wassily**—New York (Columbia University), Feb. 16.

**Biggs, Richard Keys**—Brooklyn (Erasmus High School), Feb. 11 and 18; Worcester, Mass., Feb. 20; Asbury Park, N. J., Feb. 23; Brooklyn (Erasmus High School), Feb. 25.

**Bogert, Walter L.**—New York (Board of Education), Feb. 9; Flushing, N. Y., Feb. 13; New York (Columbia University), Feb. 20; New York (Institute Hall), Feb. 28.

**Bonnet, Joseph**—New York (Æolian Hall), Feb. 13.

**Buckhout, Mme.**—New York, Feb. 10; Bronxville, Feb. 12; Glen Ridge, Feb. 15; New York, Feb. 17.

**Buhlig, Richard**—Milwaukee, Feb. 10; New York (Biltmore), Feb. 18.

**Casals, Susan Metcalfe**—New York (Æolian Hall), Feb. 17.

**Cavaliere-Muratore (Concert Tour)**—Los Angeles, Feb. 15; San Diego, Feb. 17; Fresno, Feb. 20; Sacramento, Feb. 22; San Francisco, Feb. 25; San Jose, Feb. 26; Santa Barbara, Feb. 28.

**Christie, Winifred**—Chicago (Chicago Symphony Orchestra), Feb. 13.

**Claussen, Julia**—New York, Feb. 22, 24.

**Cole, Ethel Cave**—Brunswick, Me., Feb. 19; Portland, Me., Feb. 20.

**Colonna, Harold**—New York (Æolian Hall), Feb. 12.

**Cone, Carolyn**—Chicago, Feb. 13.

**Copeland, George**—Newport, R. I., Feb. 15.

**Cooper, Charles**—Boston (Jordan Hall), Feb. 14.

**Cord, Fay**—Boston, Feb. 14; Manchester, N. H., Feb. 26; Concord, Feb. 27.

**Cornell, Louis**—New York (Æolian Hall), Feb. 14.

**Courbon, Charles M.**—Piedmont Congregational Church, Worcester, Mass., Feb. 13; Asbury M. E. Church, Watertown, N. Y., Feb. 20.

**Craft, Marcella**—San Francisco, Feb. 11; Redlands, Cal., Feb. 13.

**Culp, Julia**—Lima, O., Feb. 12; Detroit, Feb. 13; New York (Æolian Hall), Feb. 15; New Haven, Feb. 19; Hartford, Feb. 20; Nashville, Feb. 22; Fort Worth, Tex., Feb. 24; Dallas, Tex., Feb. 26; San Antonio, Feb. 28.

**Czerwonky, Richard**—Reno, Nev., Feb. 12; Ogden, Utah, Feb. 13; Denver, Col., Feb. 17.

**Dadmun, Royal**—New York, Feb. 14.

**Davies, Merlin**—Derby, Conn., Feb. 20; Bridgeport, Conn., Feb. 27.

**De Moss, Mary Hissem**—Jersey City (Woman's Club), Feb. 16.

**Del Valle, Loretta**—Orlando, Fla., Feb. 12; Daytona, Fla., Feb. 13; Palm Beach, Fla., Feb. 14; Miami, Fla., Feb. 15; Key West, Fla., Feb. 16; Havana, Cuba, Feb. 19, 21, 23; Matanzas, Cuba, Feb. 24; Santiago de Cuba, Cuba, Feb. 26, 27, 28.

**Dilling, Mildred**—New York (Æolian Hall), Feb. 15.

**Dubinsky, Vladimir**—Brooklyn (Academy of Music), Feb. 12; New York (Waldorf-Astoria), Feb. 18; Passaic, N. J., Feb. 26.

**Easton, Florence**—New York (Æolian Hall), Feb. 21; Columbus, Feb. 26.

**Ellerman, Amy**—New York, Feb. 25.

**Elman, Mischa**—New York (Carnegie Hall), Feb. 10; Brooklyn, Feb. 11.

**Fabrizio, Carmine**—Newton, Mass., Feb. 11; Lawrence, Mass., Feb. 18; Northampton, Mass., Feb. 21.

**Fay, Maude**—New York, Feb. 19.

**Ferguson, Bernard**—Lexington, Mass., Feb. 12.

**Friedberg, Carl**—Philadelphia, Feb. 12; Baltimore, Feb. 14; Brooklyn, Feb. 16.

**Frijsh, Mme. Povia**—Boston, Feb. 14.

**Gabrilowitsch, Ossip**—New York (Æolian Hall), Feb. 16, 18; Chicago, Feb. 24.

**Galli-Curci, Mme.**—Chicago, Feb. 14.

**Galloway, Amella**—New York (Æolian Hall), Feb. 17.

**Gardner, Samuel**—Augusta, Me., Feb. 9; New York (Æolian Hall), Feb. 24.

**Garrison, Mabel**—Dayton, O., Feb. 14.

**Gebhard, Heinrich**—Boston, Feb. 9, 10; New York (Comedy Theater), Feb. 14; Attleboro, Mass., Feb. 16; Hollidaysburg, Pa., Feb. 23.

**Gibson, Dora**—Providence, R. I., Feb. 13.

**Gideon, Constance and Henry**—Boston (Old South Meeting House), Feb. 11; Arlington, Mass., Feb. 15.

**Gilbert, Harry**—Brockton, Mass., Feb. 16; New Bedford, Mass., Feb. 18.

**Gillis, Mme. Gabrielle**—New York (Æolian Hall), Feb. 27.

**Giorni, Aurelio**—New York (Æolian Hall), Feb. 28.

**Gluck, Alma**—Chicago, Feb. 25.

**Geode, Blanche**—New York (Philharmonic

Orchestra), Feb. 14; Fall River, Mass., Feb. 19.

**Gotthelf, Claude**—Brooklyn, Feb. 9; Framingham (afternoon), Feb. 12; Boston (evening), Feb. 13; Gloucester (evening), Feb. 13; Hudson, Feb. 14; New York, Feb. 15; Waltham (afternoon), Feb. 16; Franklin, N. H. (afternoon), Feb. 17; Tilton, N. H., Feb. 17; New York, Feb. 19; New Bedford, Feb. 20; Fitchburg, Feb. 21; Beverly, Feb. 23; Leominster (afternoon), Feb. 26; Boston (evening), Feb. 26; Gloucester, Feb. 28.

**Graham, Mildred**—New York (Æolian Hall), Feb. 16.

**Granville, Charles Norman**—Rockville, Conn., Feb. 11.

**Gunn, Kathryn Platt**—New York, Feb. 14 and 17; Brooklyn, Feb. 15, 25 and Mar. 20.

**Hackett, Arthur**—Lexington, Mass., Feb. 12.

**Hamlin, George**—New York (Æolian Hall), Feb. 13; Chillicothe, O., Feb. 16; Decatur, Ill., Feb. 20; Manitowoc, Wis., Feb. 23.

**Hemenway, Harriet Sterling**—Brockton, Mass., Feb. 11.

**Hempel, Frieda**—New York (Carnegie Hall), Feb. 12; Lorain, O., Feb. 14; St. Louis, Feb. 16, 17; Detroit, Feb. 20; Rochester, Feb. 23; Providence, R. I., Feb. 25.

**Hoffmann, Lora**—Indianapolis, Ind., Feb. 11.

**Hoffman, Michel**—New York (Æolian Hall), Feb. 10.

**Holmquist, Gustav**—Marquette, Mich., Feb. 12.

**Hubbard, Havrah (Operalogues)**—Framingham (afternoon), Feb. 12; Boston, (evening), Feb. 12; Stoneham (afternoon), Feb. 13; Gloucester (evening), Feb. 13; Hudson, Feb. 14; New York, Feb. 15; Waltham (afternoon), Feb. 16; Southbridge (evening), Feb. 16; Franklin, N. H. (afternoon), Feb. 17; Tilton, N. H. (evening), Feb. 17; New York, Feb. 19; New Bedford, Feb. 20; Fitchburg, Feb. 21; Beverly, Feb. 23; Leominster (afternoon), Feb. 26; Boston (evening), Feb. 26; Gloucester, Feb. 28.

**Jacobinoff, Sascha**—Philadelphia, Feb. 11; New York, Feb. 14; Philadelphia, Feb. 17.

**Jameson, Margaret**—New York (Æolian Hall), Feb. 9.

**Jeffords, Geneva**—Boston (Handel and Haydn Society), Feb. 18.

**Jordan, Mary**—Scranton, Pa., Feb. 15.

**Jorn, Karl**—Denver, Col., Feb. 17.

**Kalser, Marie**—Chicago, Feb. 14; Kansas City, Feb. 16.

**Karie, Theo.**—Dubuque, Feb. 13; Chicago, Feb. 15; Lockport, Feb. 20; Baltimore, Feb. 22.

**Kouns, Nellie and Sara**—Chicago, Feb. 11 and 18; Milwaukee, Feb. 15.

**Kreidler, Louis**—Oxford, Miss., Feb. 23.

**Krueger, Adele**—Schenectady, N. Y., Feb. 10.

**Land, Harold**—Yonkers, Feb. 14.

**Leginska, Ethel**—Cincinnati, Feb. 18; New York (Æolian Hall), Feb. 25.

**Levy, Mischa**—St. Louis, Mo., Feb. 12 to 18.

**Leon, Mischa**—Oak Park, Ill., Feb. 16; Peoria, Ill., Feb. 20; Chicago, Feb. 25.

**Lund, Charlotte**—New York, Feb. 9, 16.

**Macbeth, Florence**—Denver, Col., Feb. 17.

**MacLennan, Francis**—New York (Æolian Hall), Feb. 21; Columbus, Feb. 26.

**Mannes, Clara and David**—Chicago, Feb. 14; Cedar Rapids, Feb. 19, 20.

**Margolies, Mollie**—Wilmington, Del., Feb. 24.

**Matzenauer, Margaret**—Providence, R. I., Feb. 18.

**McCormack, John**—New York (Carnegie Hall), Feb. 11; Boston, Feb. 18, 20, 22, 25.

**McCue, Beatrice**—Lockport, N. Y., Feb. 20.

**Miller, Christine**—Kenosha, Wis., Feb. 12; Owatonna, Minn., Feb. 14; Mankato, Minn., Feb. 15; Northfield, Minn., Feb. 16; Waterloo, Ia., Feb. 19; Minneapolis, Feb. 20; Marshalltown, Ia., Feb. 22; Atlanta, Ga., Feb. 27; Forsythe, Ga., Feb. 28.

**Miller, Reed**—Montreal, Feb. 15; Montclair, Feb. 20; Riverhead, L. I., Feb. 22.

**Morris, Etta Hamilton**—Brooklyn, Feb. 9; Far Rockaway, Feb. 20.

**Moses, Myrtle**—Chillicothe, O., Feb. 16.

**Nash, Frances**—New York (Cort Theatre), Feb. 11.

**Neuhaus, Estelle, and J. Howe Clifford**—New York (Æolian Hall), Feb. 20.

**Ornstein, Leo**—Minneapolis, Feb. 9.

**Orrell, Lucille**—Lancaster, Pa., Feb. 19; Peoria, Ill., Feb. 25.

**Parnell, Evelina**—St. Louis, Feb. 12, 14, 16.

**Powell, John**—Detroit, Feb. 16.

**Pyle, Wynne**—Minneapolis, Feb. 25.

**Purdy, Constance**—Meadville, Pa., Feb. 12; Ashtabula, O., Feb. 14; Dunkirk, N. Y., Feb. 16; Buffalo, N. Y., Feb. 17.

**Reardon, George Warren**—Orange, N. J., Feb. 10; Newark, N. J., Feb. 16.

**Reuter, Rudolph**—Wheeling, W. Va., Feb. 23; Wheeling, W. Va., Feb. 19; Huntington, W. Va., Feb. 20.

**Roberts, Emma**—Derby, Conn., Feb. 20.

**Roberts, George**—Danville, Va., Feb. 13; Hickory, N. C., Feb. 16.

**Rogers, Francis**—Boston, Feb. 28.

**Sandby, Herman**

## SCHELLING SOLOIST WITH PHILHARMONIC

Stransky Features Fairy Music and the Fifth Symphony of Tschaikowsky.

PHILHARMONIC SOCIETY of New York. Josef Stransky, conductor, concert, Carnegie Hall, Sunday afternoon, Feb. 4. Soloist, Ernest Schelling, pianist. The program:

Overture, "Oberon," Weber; A Minor Concerto, piano and orchestra, Schumann; "Midsummer Night's Dream," Mendelssohn; Fifth Symphony, Tschaikowsky.

The Philharmonic was in a fairy-like mood Sunday afternoon. Two fantasies of magic dolls, the "Oberon" and "Midsummer Night's Dream" music, made up a part of Mr. Stransky's offerings. A magnificent contrast, gold and black, was afforded by following the music of the boy dreamer, Mendelssohn, with the gloomy realism of the polished cosmopolitan, Tschaikowsky. The Mendelssohn "Nocturne" and "Scherzo" have never been heard under more pleasing auspices; their delicate beauties were brought out purely and poetically.

The Russian's Fifth Symphony was given a notably clear and expressive reading, marred a bit by a calamity in the horn section. When the peerless first horn player of the Philharmonic goes astray in a solo, however, we are bound to hold the cold weather conditions responsible.

The Schumann Concerto received a familiar interpretation, authoritative and precise, at the hands of the soloist, Ernest Schelling. He played with great earnestness and rhythmic vigor.

A. H.

## MUSIC AWAKENS PATRIOTISM

Damrosch Plays National Anthem for His Young Hearers

An audience of 3000 had assembled at Carnegie Hall on Saturday, Feb. 3, to hear Walter Damrosch's Young People's Concert, and over 2000 of them were children ranging from eight to seventeen years of age. The news of the rupture with Germany had just been received, and as Mr. Damrosch stepped upon the platform the members of the orchestra arose at his signal and played "The Star-Spangled Banner." In an instant the entire audience was on its feet applauding and cheering and at the close Mr. Damrosch turned toward the audience and said in part:

"My dear young friends: One of the noblest functions of music is to arouse patriotism. Our national anthem symbolizes to us the country we love, the United States of America. Some of us were born in the nations that are now at war, but whether we were born here or thousands of miles away, this is the country of our choice. I want you, my young friends, to remember that what the flag symbolizes to the eye, the national anthem symbolizes to the ear, and through the ear to the heart, demonstrating the great power of music to awaken our deepest emotions and to enoble us in the awakening."

Rochester's Tuesday Musicale Presents Two Artist Recitals

ROCHESTER, N. Y., Feb. 3.—Two Tuesday Musicale events this week proved of unusual interest. The first was the morning program at the Regent Theater on Jan. 30, given by Ratan Devi in an East Indian song recital in costume, assisted by Dr. Ananda Coomaraswamy, who gave short explanatory talks on Indian music. The other Tuesday Musicale event was the first of the club's three evening concerts, presenting Elena Gerhardt, soprano, and Efrem Zimbalist, violinist, at Convention Hall on Wednesday evening, Jan. 31. Walter Golde accompanied for Miss Gerhardt and Samuel Chotzinoff for Mr. Zimbalist, both in a most acceptable manner. M. E. W.

The Orchestra Hall performance was

## Conducts an Orchestra by Motion Pictures



Arthur Dunham Conducting an Orchestra from the Motion Picture Screen at Orchestra Hall, Chicago

**A**N innovation in the union of music and motion pictures that has unusual potentialities was inaugurated not long ago in Chicago by Arthur Dunham when he "conducted" an orchestra from the screen. Orchestra Hall, the home of the Chicago Symphony Orchestra, was fitted up as a moving picture palace during months when the orchestra was on tour. Arthur Dunham's orchestra was engaged to furnish music during this time. The music was featured, rather than the films, although the best motion pictures available were displayed. Two overtures were presented each afternoon and evening, as well as soloists such as Dan Beddoe and Marion Green and splendid music during the travel pictures, but no attempt was made to adapt the music to the moods of the film stories.

Mr. Dunham's experience in conducting the orchestra from the screen was a distinct success. Motion pictures showed him conducting the "William Tell" Overture and Mendelssohn's "Spring Song." During the performance of these two numbers the members of the orchestra were re-grouped so as to sit in their natural order in relation to the conductor's stand. Mr. Dunham was shown ascending his stand, he raised his baton, and the orchestra began to play, taking its direction from the mammoth-size "close-up" of Mr. Dunham on the screen. The two numbers were heartily applauded. Mr. Dunham's innovation will probably be followed extensively this summer in the cinema concerts at Orchestra Hall.

As to the merits of the arrangement, the possibility is opened up of preserving the interpretations of our greatest conductors, just as the voices of the world's leading singers are immortalized by the phonograph. Still further, the arrangement makes it possible for small orchestras anywhere to have the advantages of being directed by the greatest conductors. And to carry the visualization an additional step, the plan makes possible the massing and directing of an orchestra or band of tremendous size. Before the Panama-Pacific Exposition closed, there was thought of trying out this scheme and bringing together at one time some 200 bands.

The Orchestra Hall performance was

the first in which orchestras have taken their direction from motion pictures in this country, although it has been tried with success in Berlin. Mr. Hill, of the Orchestral Association, looked up this point for Wessels & Voegeli, and makes the positive assertion that Mr. Dunham's innovation had never been tried before in this country.

"One thing our experiment at Orchestra Hall has taught us," says Mr. Dunham, "is that the films should be taken by motor at a uniform speed, and released at the same speed. We were nearly driven crazy in the final gallop of the 'William Tell' Overture when we rehearsed it with the film, because the photographer, in taking the pictures by hand, had moved his hand slightly slower for several beats and then resumed his normal tempo. Constant rehearsal of this part of the film with the motion picture machine was necessary in order to speed up the film and prevent an uneven tempo.

"The educational value of such films cannot be overestimated. The public, which ordinarily sees only the conductor's back, gets a chance to view him as the orchestra itself views him, but with every detail of his work magnified to gigantic size. I was criticized for not making more facial expressions, for not putting more life into the pictures, in brief, for not acting for the photographer as if I were rehearsing my orchestra. But there is little chance for impassioned gestures and facial contortions in Mendelssohn's 'Spring Song' and in the finale to the 'William Tell' Overture, which were conducted from the screen last year,

compared with what would be required in Beethoven's Fifth Symphony. And most of the grandiose gestures of conductors are not for the players, but for the spectators. There is a great deal of intimate work between a conductor and his orchestra, facial expressions that would be ridiculous to an audience which did not understand them. The educational value of the pictures would be lost if he put these intimate gestures into the films, for the spectators would laugh at them.

"It will be absolutely necessary, for some time to come, to give the public numbers which they know, such as Handel's 'Largo,' Gounod's 'Ave Maria,' Schumann's 'Träumerei.' They could not understand Rimsky-Korsakoff or Moussorgsky or D'Indy conducted from the screen, until they had been educated for several seasons to understand what the work of a conductor means.

"Also, our work has shown us that it is necessary for the orchestra to know its numbers with unusual thoroughness. The beats of the baton are of such gigantic size that the orchestra must look up in a way that is not necessary in the ordinary position of conductor and orchestra.

"I am very well satisfied with the experiment, which will be repeated next summer on a larger scale. With selections which the audience knows, with thorough rehearsal, and absolute synchronization of the taking-tempo and releasing-tempo of the films, the innovation will be an absolute success. Our experience last summer shows that."

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